

TT 753

.V7

Copy 1

L _ SIGNING for Art-Needlework



BY

Guido von Horváth

DESIGNING FOR ART-NEEDLEWORK

A PRACTICAL TEXT BOOK
IN EIGHT LESSONS, WITH
FORTY DIAGRAMS AND
TWELVE PLATES



By GUIDO VON HORVATH

THIS COURSE IS BASED ON THE P. A. F.
MOTIF PLATES AND SCALLOP MARKER,
WHICH ELIMINATE THE DIFFICULTIES
OF FREE HAND DRAWING

1753
V.1

Copyright, by Guido von Horvath
1915

10

/

SEP 15 1915

©CL.A 410448

ur 1

TABLE OF CONTENTS



INTRODUCTION.

FIRST LESSON.

The Course.

The VON System.

A Short Cut.

The Theory of Motifs.

The Practical Use of Motif Plates.

The Escalop Marker.

SECOND LESSON.

Preparation for the Work.

Fundamental Theories.

The Parallel Method of Balancing a Design.

The Central Method of Balancing a Design.

The Freely Balanced Design.

THIRD LESSON.

Objects of Embroidery.

Combining the Parallel and the Central Methods.

Combining the Three Methods.

The Objects of the Art Needlework Designer.

The Objects of the China Decorator.

The Use of the Escalop Marker.

FOURTH LESSON.

Sizes.

Designing the Oval Centerpiece.

Design for Oval Piece.

Materials.

Special Advice to the Student.

Table of Contents

FIFTH LESSON.

Using the Motif Plates Direct on Material.

Designing a Baby Pillow, a Square Cushion, a Centerpiece
Direct on Material.

Irregular Forms.

The Doubly Reversed Forms.

The Singly Reversed Forms.

SIXTH LESSON.

The Triple and Sextuple Balance.

The Quintuple Method of Balancing.

Lingerie and Dress Designing.

One-piece Gown Designing.

Three-piece Corset Cover Designing.

SEVENTH LESSON.

Designing Dresses and Other Wearing Apparel.

Infants' and Baby-wear.

Children's Dresses.

Designing for Dresses in General.

How to Design Dress Accessories.

Lingerie Designing.

Cross Stitch Designs and How to Make Them.

EIGHTH LESSON.

Where Embroidery and China Designing Meet.

Towels and Pillow Cases.

Sources of Originality.

The Importance of the Embroidery Stitches.

Color Selections.

The Commercial Side of Embroidery Designing.

List of Woman and Household Publications which Buy
Designs.

Syndicating Your Designs.

One Important Thing.

INTRODUCTION



THE instructions contained in the lessons of this course are strictly confidential and for the sole use and benefit of the student. The lessons, therefore, should not be given or loaned to others.

The motif plates and scallop marker are inventions for which application of U. S. letter of patents are made and the manufacture of the same is the sole right of the inventor.

A careful study of each lesson is warmly recommended before proceeding with the actual work. Each lesson is a stepping stone forward and it is in the student's interest to lay as solid a foundation for ultimate success as possible. By mastering the details of each lesson, success is assured.

This system of designing for art-needlework is based upon Mr. von Horvath's inventions and his own actual experiences and is, therefore, in a way, a record of his own success in this art. It will be found an easy matter to follow his guidance and to reach efficiency in a short time.

The main plates which accompany the respective lessons have been purposely left separate from the booklets,

Introduction

so that the student may, at his convenience, study them with any lesson or design in the making.

We advocate the development of individuality from the beginning. The student who is brave enough to use her own good taste will be the most successful. There are fashions in this line of designing which must be considered, but the one who can be original and create new things which are in line with the dictates of Queen Fashion, is the one who will reap the rewards.

Besides the lessons, an encouraging and upbuilding criticism is assured to every student.





FIRST LESSON



THE COURSE

THE object of this course is to give those who possess a natural ability to create beautiful objects in art-needlework a chance to develop latent talent without the necessity of procuring a special training in drawing.

Thousands of people have the desire to express their originality in the designer's art; they have inherent good taste and they long to develop the charming, fresh ideas which come to them, but they have no means of knowing how to put their designs on a piece of paper, let alone putting them on a piece of linen which can be embroidered into a valuable finished art product. Their lack of expression comes from one thing: They have never had the opportunity to learn the use of a crayon or pencil.

For those who desire self-expression in this immensely popular line of art, this system of designing should be a real blessing.

This course is to the designer aspirant what the pen is to the writer: merely a tool devised to aid you in your desire to create new designs. It is devised so simply that you cannot fail to succeed, if you have a real desire and talent to design flat ornamentations for the various purposes of art industry.

The von Horvath system opens up a new profession wherein the investment is small and the chances of success are great.

To anyone who has observed the beautiful objects in this field, it is evident that there is a vast opportunity for

decorative designers. There are hundreds of specimens of the decorative art on all sides. Wall paper, embroideries, carpets, stained glass, burned wood and leather, china and what not, all these belong in the designer's realm, and all have been originated by someone before being reproduced.

Why should YOU not be one of the successful designers?

The trend of present-day taste is more and more toward originality. The dress that is a model, and not a reproduction of thousands just like it, is naturally more valuable, and women of discriminating taste are learning to express their individuality not only in gowns, but in every other way.

The von Horvath system of designing gives YOU the opportunity to cater to this individual taste that is being roused, and it is in YOUR power to fill a long sought demand to give originality to art-needlework.

Finally, there is the greatest aspiration: Art for Art's Sake! If you are versed in art-needlework, you should rejoice at the opportunity to produce your own design, embroidered after your own individual taste, and thus have something that is exclusively yours.

The tools of this course are simple and few: adequate pencils to rule the motifs, four motif plates, a scallop marker, and some drawing paper of cheap quality.

The work required is absolutely practical, and the student's progress is so gradual and easy that a few minutes study is all that is required before beginning the actual attempt to design.

When the von Horvath course is fully comprehended,

the student will be in a position to make use of an almost unlimited number of motif plates which the VON studio will supply at a very slight cost.

The student's work will, naturally, become neater with practice, but this course guarantees that anyone can, right from the first lesson, produce useful, even marketable designs.

The last lesson of the course handles the commercial end of the matter and valuable information concerning the marketable qualities of your products. A list of markets for your designs is given at the end of the course. Also, the best way to establish a Studio for Designing, and the sources of business are handled in a clear and an exhaustive manner.

Any community of five hundred persons or over presents a chance to an enterprising designer, and it is explained how to make the first attempt to interest possible buyers in your designs and how to establish yourself.

THE VON SYSTEM

THE student will find it the most satisfactory and the shortest way to succeed, if she adheres strictly to the instructions given in this course. The general rules of study are:

Read the lesson thoroughly, ponder over it and study every detail, in fact every word, for each lesson is so condensed that there is not a single unnecessary word used. Understand each sentence fully.

When you are sure you understand, make yourself acquainted with the motif plates. (Study Plate 1a.) If

you are ingenious, you will plainly see that these four motif plates contain more than a hundred usable motifs, and, in the art of embroidery designing, this is a veritable wealth.

The next step is to proceed with the exercises demanded in each lesson. It is important that you make every effort to create new designs, and become thoroughly familiar with the fragments of designs contained on these four motif plates. Once you realize the real and immense value of these motif plates, you will enjoy putting designs together, and you will be surprised at the ease with which you can express your ideas.

Ask questions, as many as you please, and send them in with your lessons. The respective lessons contain the special instructions pertaining to designs and other matter, in their regular course.

Always remember that "PRACTICE MAKES PERFECT" and go bravely forward. You can count on your own perseverance gaining more for you than even the good will of your instructor.

Finally, bear in mind that this course is not a complicated and elaborate treatise on art, but the most simple and practical short cut to help YOU to become a designer of art-needlework and other flat ornamentations.

The four motif plates sent with the course were devised as practical aid to you in study, and they contain ALL the motifs you need as a beginning. Later on, we shall tell you how to obtain further plates for special purposes.

A SHORT CUT

TODAY, when cars race along the roads at sixty miles and aeroplanes glide over our heads at the rate of a hundred miles an hour, time is a very precious thing. It stands to reason that many short cuts have had to be found whereby a thing can be done not only quickly and well, but better than by previous slow methods.

Such a short cut is the von Horvath system for designing embroidery patterns, china decorations and general flat ornaments.

In every art the experienced artists can produce the best results skilfully, but most of these artists find it impossible or do not want to give away what long years of practice has taught them. This course of instructions is an exception, for the student is receiving the benefit of all that Mr. von Horvath, one of the foremost art-needlework designers, has learned in his many years of experience. His guiding hand will lead the student through the difficulties of designing with a wonderful ease, and he will impart more *practical, useful, indispensable* knowledge in this course of eight lessons than many volumes of dry textbooks ever could.

Each lesson handles some special branch of the most important ways of designing, and shows, step by step, what and how to do it. This course is not theoretical, but full of practice and trustworthy facts.

The only theory that is introduced into this course is the basic principle of this idea of designing, by which means the originator of the course gives the power of drawing to the most inexperienced hands.

THE THEORY OF THE MOTIFS

A CLOSER study of any embroidery or china design will almost invariably reveal the fact that the unit of the design is composed of basic forms which, when well combined, make a pleasing whole. Those not of an inquisitive mind will stop there and accept this whole as a "Nice Design" or, if it does not please them, a "Poor Design."

The investigator, however, will find that the details, which are called "Motifs" (the single fragment of the composition), appear repeatedly, possibly in different positions, reversed or repeated at intervals just as they are.

To make this clear, *take plate 1b.*, where, for the sake of simplicity, the same details are designated. A close scrutiny will reveal the number of motifs on this plate.

1. *Question:* How many details or motifs were used on plate 16.

For future references: Questions should be answered in as few words as possible and this one written on the plate in question, then sent in with the lesson, for answer and criticism.

While you were counting the motifs on plate 16, you made yourself acquainted with this type of design, called the *French and Eyelet*, and intended for use, mostly, on white linens.

THE PRACTICAL USE OF THE MOTIF PLATES

THE von Horvath Motif Plates are of durable, transparent celluloid, and have the same appearance as ordinary stencils, but their method of use is entirely different. You are taught to make your design directly on materials, in outline, instead of tinted in. If your desire is to decorate a piece of china, a china-marking pencil is required, but you must use an ordinary soft pencil for linens. If a dark material is to be embroidered, a white crayon is necessary.

The transparency of the celluloid is a very important factor, for this permits perfect judgment of the composition in its development, and offers greater opportunity for you to make trial designs for selection, before making other than the basic idea for the design.

The motif plates are arranged in accordance with the styles of embroidery designs. (See plate 1a, and the celluloid plates.) That is to say, each plate represents a certain way of embroidery. These styles are:

1. Arts and Crafts motifs.
2. French and Eyelet motifs.
3. Conventionalized plant motifs.
4. French knot and general motifs.

These four plates, which contain the basic motifs of hundreds and hundreds of embroidery and china designs, are included with the course and the student is instructed in their use in natural order.

If the student desires additional plates, for initials, special designs, etc., they may be obtained at a reasonable cost upon request.

Once the practicability and usefulness of this theory is fully understood, the student cannot help but find an unlimited pleasure and profit from the knowledge.

EXERCISES: Select motif plate 2 and a piece of paper, then choose from four to six motifs from this *French and Eyelet* plate and group them together harmoniously. Enclose your exercise with lesson.

The following exercises are also required:

- a. Take a motif plate and make a group of motifs, combining 3 ground motifs into one group. (See Fig. 1, plate 2.)
- b. Make groups by using three motifs, but reversing the same. (See Fig. 2, plate 2.)
- c. Use four motifs repeatedly and reversed to form a corner design. (See Fig. 3 on plate 2.)
- d. Use as many motifs as you please to make a running or border ornament. (See Fig. 4 on plate 2.)

Work to be submitted for criticism:

Answer question 1 (to be sent in on plate 1b.)

The attempt at the grouping of *French and Eyelet* motifs.

Exercises marked a. b. c. d.

Briefly, and without unnecessary details, set down your full name and address, occupation, educational training and whether or not you have had any experience in em-

broidering. If so, state the sort of embroidery you have done and the style you like best.

This information will enable your instructor to better understand your needs and desires and, if necessary, he will be in a better position to give you special tasks.

THE ESCALOP MARKER

The escalop marker serves as a ruler, to draw scallops for circular objects, as doilies and centerpieces. To put scallops on lingerie and in fact on anything that wants to be finished with scalloped edge.

The use of this instrument is described in a later lesson.



SECOND LESSON



PREPARATION FOR THE WORK

BEFORE you can undertake any actual designing on material, you must make yourself familiar with the *practical foundation* of applied design. The first lesson has explained the tools of the art, and from now on you must learn the use of these tools.

Consider the four motif plates during the entire course, and make yourself thoroughly familiar with all their basic fragments.

To be able to design applicable designs, it is necessary to learn the following fundamental theories:

FUNDAMENTAL THEORIES

I. Designing for art-needlework, china and other applied arts is nothing else but the division of a plain surface into harmonious sections.

In other words, the plain surface is your drawing paper, linen, or china which is divided up by the decoration into harmonious parts which, naturally, are more pleasing to the eye than the blank surface.

Remember, though, *harmonious does not mean equal. It means a well balanced division.*

II. This division may be symmetrical or irregular. In the first case, there must be an absolute balance between the design groups. In the second, it is left to the designer's own judgment.

See plate 3, Fig. 1, for absolute balance. Fig. 2, same plate, for adjudged balance.

III. The absolute balance is obtained by repetition, or the reverse of the design. (See plate 3, Fig. 1, for repetition. Fig. 3, same plate, for reversed balance.)

IV. The balancing of a design is either parallel or central. Where these rules do not fit, it MUST be adjudged balance. (See plate 3, Fig. 1, for parallel. Fig. 2, for adjudged, and Fig. 3, same plate, for central balance.)

Your attention is specially called to the following paragraph which is, practically, the very keystone of the success of designing:

V. Whatever parallel, central or adjudged balance shall control your design, you must always fold your paper or embroidery material for guidance. On designs for china, use paper strips to make measurements. THIS METHOD IS INFALLIBLE IF CAREFULLY FOLLOWED.

Exercise: Take a sheet of paper, fold it once, exactly in the center, then crease. If you have used care, you have a perfectly straight line across the middle of your sheet. This divides your drawing surface into TWO EQUAL PARTS.

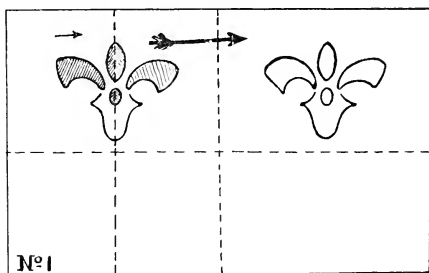
By folding across again, taking good care that the creased lines fall exactly on each other, you have another division, giving you FOUR EQUAL PARTS. (See plate 4.)

Now is the time for you to decide which particular arrangement shall be used as a guiding line for your design. That is, determine whether you intend to use the parallel method, the central or the irregular method.

THE PARALLEL METHOD OF BALANCING A DESIGN

FOR the first experiment, use a sheet of paper not smaller than 8" x 11". Fold and crease your surface into four equal parts. Study Diagram No. 1, which shows the parallel arrangement of a design for a scarf or cushion cover.

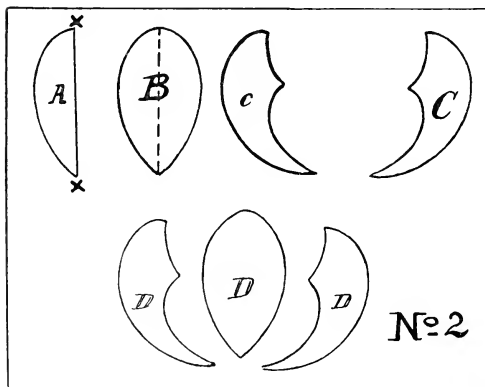
NOTE that the center crease there serves as an axle on which to balance your design. The character of this style of design is symmetrical.



Take motif plate 1 for your experiment and choose the motifs you think most suitable for your design.

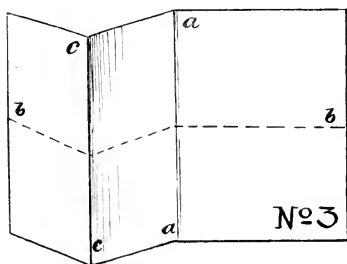
REMEMBER that the seeming halves will result in wholes by reversing the motif and joining it at the right point.

For instance (see Diagram 2), motif a, turned over and joined together



at points marked x will give Figure B. The reverse of c, gives C, and these motifs combined into a group gives D, which is a very good arts and crafts motif group.

The use of the motifs fully understood, you must now select your distance from the central axle of the design. This line is marked by a new crease extending across the b-b line and marked c-c on Diagram 3. Use this secondary line as a guide, place your composed motif group similar to Fig. 1, plate 5.



STRIVE FOR SIMPLICITY from the very start, for simplicity and harmonious grouping are the secrets of success in applied designs.

At this point you are made aware of a method of transference that is not generally practiced by even highly paid designers.

After your design group has been marked (with a soft pencil) on one half of your paper, simply refold it at the c-c crease and rub over the pencil marks with the dull edge of a knife. Upon unfolding, you will find that the soft crayon has permitted the accurate transference of your design upon the other side of the paper.

Place the motifs over these penciled lines and strengthen them, and one-half of your design will be finished.

Now fold your paper at the a-a line and rub over the entire group, thus transferring the completed design onto

the blank half of your sheet. You will be surprised to find a neat, well balanced design, absolutely original and, if good taste was displayed in the grouping of the motifs, a decidedly pleasing design on the piece of paper which was, a short time ago, blank.

This method of transference is as simple and sure as that of making an egg stand on its point. Yet, until Columbus explained how this was done, no one ever thought of such a thing. As before stated, most professional designers are unaware of this infallible and simple short cut which makes designing easy, rapid and delightful.

Exercises: Make four different designs using the parallel system. Select the two you think best and submit them for criticism.

In case you find one of your designs suitable for embroidery purposes, simply strengthen your drawing with your SOFTEST pencil then place it, face downward, upon the material you wish embroidered. Secure it firmly with thumbtacks or weights (the latter are preferable) then rub it over with the dull edge of a knife. If your material is closely woven and not too dark in color, you should have a perfect copy of your design, pronounced enough to embroider. The pencil marks will wash out. For dark and coarser materials, the proceeding is somewhat more laborious and will be explained in a later lesson.

Question: Describe in as few words as possible the parallel method of balancing a design.

THE CENTRAL METHOD OF BALANCING A DESIGN

THE parallel method of balancing a design is generally used on square or oblong surfaces.

The central method is mostly applied to round objects such as doilies, centerpieces, table covers in the embroidery art and plates, platters, saucers, etc., in china painting.

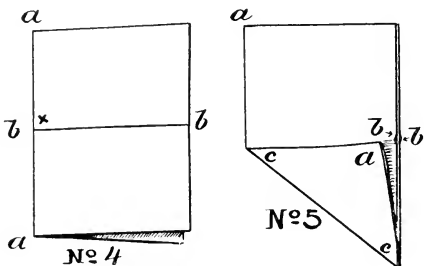
Until we arrive to the point of using the different methods of balancing in composite forms, we shall deal only with the special style we are handling. Naturally, in general practice, these three methods overlap and, as explained later, they may be used together harmoniously.

Crease your paper as in the parallel method, twice, then lay your sheet, half folded, on the table and unfold. Place your left thumb on the point above the b-b crease (marked on Diagram

No. 4 with a cross) and, with your right hand fold the lower end of your paper so that the lower half of the a-a crease exactly meets the b-b line (see Diagram No. 5).

Crease, then unfold. You have divided the lower half of your surface into FOUR equal sections, the center of which is the exact center of your paper.

Arrange your motifs from the b to c line. (See Fig. 3, plate 3.)



A little study will make it clear to you that the proceeding from now on is the same as that used in the parallel method. Be careful to fully understand that the axle you have to use is the one where the fold is INWARD, or you will find that, when you come to rub over your design, you will have to reverse the crease.

The grouping of your motifs should be arranged inside of the one section, then turned over and completed, thus finishing ONE QUARTER of the whole surface. (See Fig. 3, Plate 3.) Strengthen the newly rubbed quarter and rub it over, thus finishing half of design, fold and rub against blank half of your paper, and now you can unfold and take a look at your finished design.

This design may serve for a square article or a round, depending entirely upon the motifs you selected.

If the design is intended for a square piece, no finish to the edge is necessary, but if it is to be used on a center-piece or other round object, a circle should be marked for the lace or scallops marked for embroidery. This circle, whether plain or for scallops can be easily and swiftly made with the scallop marker.

Exercises: Make two square and two round designs. Submit one square and one round design for criticism.

THE FREELY BALANCED DESIGN

THIS method makes the greatest demands upon the good taste and judgment of the designer. She has to select her motifs very carefully and then use them to their best advantage. Under all circumstances, the paper must be divided by the two main creases which, for the sake of simplicity, we will call the a-a and b-b creases,

though, in irregular arrangements, there is no set rule to guide the student, nevertheless they help arrange the design harmoniously.

Experiment and practice with the motif plates until you have found the motifs which make the most harmonious group, then **GO AHEAD BOLDLY**. Once more, I urge you to **GO AHEAD BOLDLY**. Do not hesitate. Everyone makes mistakes, but from those mistakes you must learn. Unless you go ahead without fear, you lose your chance.

First of all, this method of balancing a design is, in many respects, easier to accomplish than the two previously mentioned. But, to most people, it will **SEEM** more difficult. The reason for this is that an irregular design consists of much more originality than the method of repetition. Naturally, it takes longer to perfect the work, for it involves more thinking and knowledge of what constitutes a well-balanced design. More than likely this accounts for the fact that only about five per cent of all the designs made for art-needlework and china decorations, etc., are of the freely balanced variety.

Put aside motif plate 1 (Arts and Crafts Plate) for this does not lend itself easily to this treatment. It is not impossible to use this plate, but it is inadvisable. Later, when you have advanced to the stage where freedom of movement is felt in designing, you will be given the opportunity to experiment with this style.

Study Fig. 2, plate 3, for guidance in experiment with the freely balanced method of designing. Note the use of the motifs, for a study of their use will bring the method much more clearly to your understanding than will a long

treatise. And make an attempt to find the motifs used there on the motif plates.

When you feel that you understand the method of grouping the motifs, go ahead and make something similar.

Exercises: Design two groups in this style. Compare the two and mark the one you adjudge the better design and, in a few words, explain why you prefer it to the other, then send them both in for criticism.

These designs and your remarks will enable your instructor to more fully comprehend your capability and be in a better position to give you the proper advice at the proper moment.

Before proceeding further, the student **MUST UNDERSTAND** that there is not a single item in the entire course that can be eliminated, and she must study each lesson thoroughly. By fully comprehending each step, as it appears, the student is led forward practically without her knowledge, to the sure goal of success.

Work to be sent in:

A piece of paper folded to show parallel balancing, with creases marked "a-a," "b-b" and "c-c."

Two designs arranged by the parallel method of balancing.

Describe in as few words as possible the parallel method of balancing a design.

Send in one square and one round design arranged by the central method of balancing.

Send in two designs arranged by the freely-balanced method.



THIRD LESSON



NOW that the student is familiar with the character of the requirements of this course and has learned the simple helpfulness of the VON system of designing, it is time to put before her the fundamental principle of this theory.

It was Mr. von Horvath's experiences in various lines of applied art that induced him to devise this method of simplifying designing. He has handled thousands of original designs and, today, there is hardly a home in the United States that does not contain an object of pottery or art-needlework originated by Mr. von Horvath. Looking through the numerous catalogues which represent the years of work, he came to the conclusion that the basic motifs of designs are, to a certain degree, limited. That, with a limited number of pre-arranged basic motifs, unlimited numbers of new designs could be created; original designs which will not resemble in the least any other design, yet all made from the same motifs.

Once this fact was established, the working out of the problem was, with his experience, a rapid growth.

The transparent motif plates and the scallop marker, with the simple instructions included in this course, open the door for every one who is ambitious to become an accomplished designer.

The VON system, while it is equally applicable to all flat ornamentation designs, was originally intended for embroidery designing, with special hints given for its application on china. The course is, therefore, treated, first

of all, from the standpoint of embroidery and the lessons will give all needleworkers many valuable and never-before published hints which will be to their advantage.

The student will also find that, in many cases, the bringing of china decoration in closer touch with art-needlework, opens up new and charming opportunities for the home decorator.

OBJECTS OF EMBROIDERY

THE objects of embroidery can be divided into two main classes, as far as the designer is concerned: colored and white embroidery. Both these classes can be divided into numerous styles, some of which are quite positive in character, while the others are not so clearly definable.

The periodical classification of embroideries is a study in itself, and books dealing with the subject are easily procurable. A professional designer will do well to acquire at least one good treatise on this subject, but as far as the present day demands are concerned, this is not important. This course deals with all the necessary knowledge for designing marketable designs.

Colored embroideries, as a matter of need, must harmonize to a certain degree, with the homes, furniture, wall-paper and other details. This style brings out the new ideas in embroideries as well as in china. Nevertheless, odd ideas often find their way into surroundings which do not exactly harmonize, yet these exceptions but make the rule stronger.

The most popular styles of colored embroideries are:

Arts and Crafts,
Mission,
Conventionalized Floral,
Mille Fleur,
Naturalistic Floral and Plant,
Wallachian.

Knowledge of these seven classes will enable any one to handle other fashions that come and go which are, so to speak, merely combinations of some of the above mentioned styles or an old thing under a new name.

Plate 6 illustrates these styles and a close study will give more information than a long description. Too, the student is expected to reproduce copies of the most important styles in this course, and this will familiarize her with the characteristic properties of the classes.

White embroideries, in many ways, resemble the colored embroideries, except that the white work has a much wider range in the sizes of threads used. The finest, as well as the heavy rope is used, but the medium sized threads are the most popular.

White embroidery styles are:

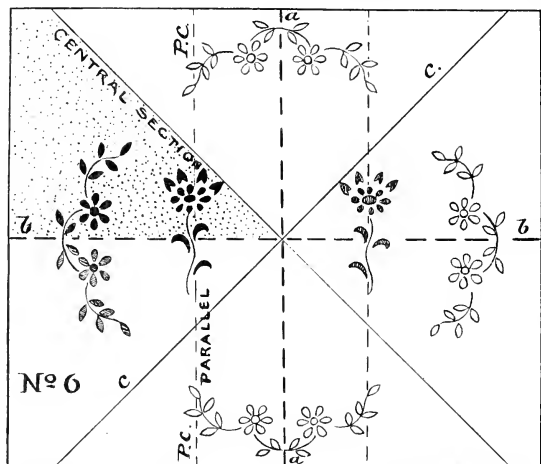
The Eyelet or Madiera Work,
French Work,
The combination of these two styles,
Punch Work,
Net Insertion Work,
Wallachian.

Your attention is called to Plate 7, where every mentioned style is illustrated.

This course is not intended to teach embroidery, nevertheless, it is found worth while to include a plate showing all the popular stitches which are being used in the working up of the various designs. A study of the special stitch plate will be very useful, for the designer can then plan on using the correct stitch for each motif.

COMBINATION OF PARALLEL AND CENTRAL METHODS OF BALANCING THE DESIGN

FOR a trial, take your motif Plate No. 3 (eyelet motifs). Fold your paper as taught in lesson 2, until you have divided the surface into eight equal sections. Select an unfolded line and place some simple motifs to be repeated on a circular line in the middle of your surface. Rub it over, strengthen your lines, rub



again and repeat until you have completed a circle. This finishes your central work.

Now place a design with your motifs in the middle of the circle, using the parallel method. The result should be a neat design for a pillow top. (See Diagram No. 6.)

Exercises: Make two more designs of this type, mark the one you think the best and give your reasons for so thinking. Send these two in with your lesson for criticism.

COMBINATION OF THE THREE METHODS

CONSULT Diagram No. 7 and figure out how this design, representing a scarf, was made. Make a similar design and mark the parallel balancing work with filling the design with lines. The central balancing with dots leaving the freely balanced parts blank.

Having done this, it is time to get acquainted with the objects for which the embroidery designer supplies the decorations.

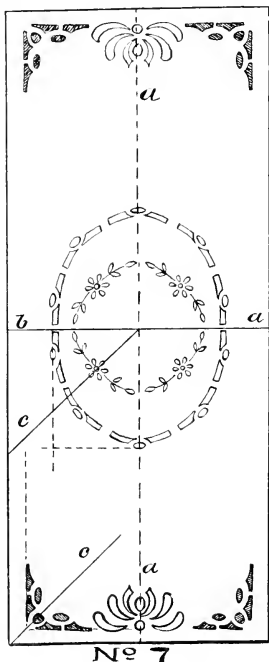


Nº 8



Nº 9

Those who are more interested in china ware than embroidery are asked to follow the course closely, for all that has



been taught is also fundamental in china decorator's designs, as will be explained later.

Exercises: Make two designs of this combination, mark the one you consider the best and send them both in with the lesson for criticism.

THE OBJECTS OF THE ART-NEEDLEWORK DESIGNER

THE objects of embroidery are numerous, representing many forms. The following list gives the groups of the objects, according to their shape:

ROUND OBJECTS

Doilies,
Centerpieces,
Table Covers,
Pincushions.

SQUARE OBJECTS

Cushion Covers,
Table Covers,
Doilies,
Pincushions.

OBLONG OBJECTS

Oblong Cushion Covers,
Scarfs,
Piano Covers,
Dresser and Buffet Scarfs,
Pincushions,

OBLONG OBJECTS—*Continued*

Carriage Robes,
Towels,
Bibs,
Tray Cloths.

IRREGULAR OBJECTS

Stola Covers,
Specially Shaped Scarfs and Cushions,
Bolsters,
Ovals of all sorts,
Bibs,
Jabots,
Collars and Cuffs,
Waists,
Dresses,
Baby's Wear,
Slippers,
Bootees,
All sorts of Dresses and Lingerie,
Aprons,
Napkin Holders,
Pockets,
Bags for all purposes.

THE OBJECTS OF THE CHINA DECORATOR

THESE are varied in form, but they mostly adhere to round shapes. The designs come very close to the embroidery design when plates, saucers and platters are to be done. It would be useless to enumerate all the different forms: it shall suffice that the method of designing is exactly the same as designing for embroidery. The only difference is in its application to the object. The pliability of the celluloid motif plates permit an easy and direct application. The division of flat objects should invariably be done on a piece of paper, the division lines marked and then the motif plates applied and the china pencil used for tracing the motifs on the surface.

Since all china must be fired before it can be considered a finished article, the marks of the china pencil should not cause worry, for they will be burned away when the firing is done.

THE USE OF THE SCALLOP MARKER

THE scallop marker is an instrument which enables the student to mark scallops directly on linen with ease and accuracy. Twelve different sizes are provided for use on round objects, but it is possible to use the instrument to design scallops wherever such are desired around straight, curved edges and corners.

The most popular plain scallop was selected for the purpose but in ingenious hands, the same instrument can be utilized to devise any sort of scallop wanted.

For practice work, determine the exact center of your paper by folding and creasing the a-a and b-b lines, then fasten the guiding bar of the scalloper through the hole bearing the numeral of the size you desire to mark. A thumb tack or a pin will serve as a pivot.

Let us suppose that you want a 24" centerpiece: in this case a thumb tack is put through the hole marked 24". Pull the guiding rod straight, place it to one of the dividing lines so that the right end of the scallop just touches the creased line. Hold it firmly in place, mark the cut out scallop with your pencil, then move the scalloper toward the left until the scallop touches the end of the scallop you have just marked. Repeat this until you have reached the next creased line. If care has been used, the left end of the last scallop will exactly meet this line. If, however, you find that the ends do not match, it will be an easy matter to correct the deviation by closing or releasing the chain of scallops.

If the pivot is in the exact center of the goods, this deviation, under any circumstances, cannot amount to more than an eighth of an inch on a quarter section. Thus you know the reason why you have creased your paper: in order to check up each quarter section and insure a perfect circle.

When this first quarter section is ready, fold your paper or goods and rub it over onto the blank side, and then strengthen the lines with your softest pencil, thus completing half of your circle.

When this is done, fold your paper on the creased line again, and rub over the finished half onto the blank half and thus complete your **WHOLE CIRCLE**.

A little care should convince the student that this scalloper produces an exact circle of perfectly matched scallops.

The student will be interested in knowing that a 24" scallop means a 24" x 24" cloth and when the scalloping is finished there should be enough margin left to enable the embroideress to work the scallops by stretching the goods over a hoop.

The capacity of this scalloper ranges from a 6" doily to a 36" centerpiece. Although, as it will be pointed out later, this instrument can be used to scallop pieces of a much larger size.

Exercises: Make a 6" and a 12" and a 24" scalloped edge with the scalloper. Place a design on your doilies and centerpieces with the aid of the central balancing method. **USE SIMPLE DESIGNS.** Simplicity is very important from a commercial standpoint. Enclose these designs with your lesson for criticism.

Work to be sent in:

Name the embroidery styles, white and colored, with which you are familiar. State frankly whether you have had any difficulties in carrying out the required exercises.

Two designs made combining the parallel, and central balanced methods, marking the one you prefer, with your reasons for so preferring.

Two designs made combining the parallel, central and freely balanced methods, marking the one you prefer.

A 6", 12" and a 24" scalloped piece, with simple designs made in the central balancing method.

Advice: Keep up your work with the motif plates. There are hundreds of designs lurking in them. The more you practice designing at this stage of the course, the more proficient you will become. Remember that it is always possible to sell some of your work to people who desire original embroidery designs for their exclusive use.





FOURTH LESSON



SIZES

YOU have already made several useful designs and if you have become familiar with the simple instructions given in the foregoing lessons, you should find no difficulty whatever in carrying out the work in this lesson.

Now is the time to get acquainted with the sizes of the different objects which are decorated with embroidery, after which, in natural sequence, comes the materials on which the work of the designer is finished.

Sizes are important, in as much as if you are familiar with them, you will always know the surface that is at your disposal. Quite naturally, there is a variation of sizes observable, but this variation is not great and it is regulated by the widths of the different materials.

To make this perfectly clear, we shall enumerate the different objects and give the limits both ways.

For the design, always arrange so that you will have plenty of margin *inside* these surfaces. This is very important.

Square cushion covers measure from 24" x 24" to 18" x 18"

Oblong cushion covers measure from 15" x 21" to 18" x 26".

Scarfs measure from 15" to 22" width x 36", 45", 54", 72" and even 90".

Ovals measure from 15" x 27", 18" x 34", 24" x 42", etc.

The student must understand that the measurements for round or oval objects are made **SQUARED OFF**, for the reason that all material is cut in that manner.

Centerpieces measure from 16" x 16" up to 45" x 45".
Doilies measure from 4" x 4" up to 14" x 14".

All other objects are considered subject to judgment in regard to their sizes. As a general guide, however, a few suggestions are here given:

Robes for baby coaches, without flaps, are generally measured 24" x 36". If flap is desired, add 6" extra to the length.

Baby pillows, oblong, measure from 11" x 17" to 14" x 21".

Baby pillows, square, measure from 14" x 14" to 20" x 20".

Baby bibs vary from 8" x 10" to 12" x 18".

As a guide to the student in regard to standard sizes, it would be a good idea to acquire catalogues from fancy-goods houses, and to study those pages both in regard to sizes **AND DESIGNS**.

There are a number of mail order houses which issue splendid and instructive catalogues each year, and their addresses can be obtained from almost any woman's publication.

Another thing: The student should get into the habit of clipping out the embroidery suggestions contained in daily and Sunday newspapers, and in the various publications catering to women's needs. Use of these clippings will be described later.

Please do not understand that this suggestion as to

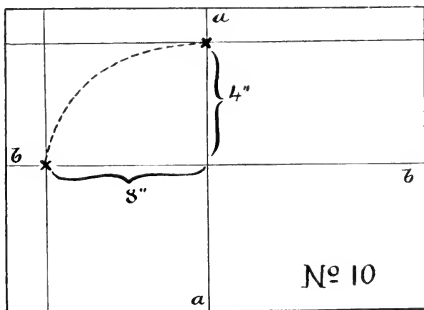
saving clippings is meant for the purpose of copying them. It is not. They are only for the purpose of stimulating your creative ability, and of making you more acquainted with the work of contemporary designers. These clippings should always have some fresh suggestion for the ingenious designer, and therein lies inspiration.

DESIGNING THE OVAL CENTERPIECE

THE oval or egg shaped centerpiece demands, in a way, more intricate handling than the regularly shaped object. By following the rules given below, the student ought to find it simple, however.

We will make a centerpiece size 10" x 18". Take a piece of paper suitable for that size, fold and crease it with the a-a and b-b lines. Be careful in folding, and demand absolute accuracy from yourself, for accuracy is the secret of your success.

When the a-a and b-b creases are made, measure 4" from the center point on line a-a and 8" on the line b-b, always marking your distances as indicated on diagram 10. The 4" mark will give you the short end of your design and the 8" mark will give the long end. Make an effort to remember that when you draw an 18" x 10" oval, it means the size of your cloth which, when embroidered,



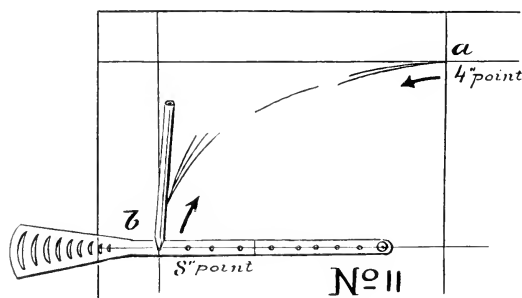
will lose $\frac{1}{2}$ " to 1" all around, if scalloped and at least $\frac{1}{2}$ " if hemmed. This is the reason we have not measured the full measure, but detached an inch on all the edges.

Now, then, the 4" and the 8" points, measured from the center of your paper, results in an actual oval of 8" x 16".

To continue with the construction of the oval: Be sure that your 4" mark is on the a-a crease, then fold your paper back over the a-a line and crease it. Treat the 8" mark on the b-b line in a similar manner. The result will be a perfectly regular oblong on the upper left-hand corner of your paper.

This quarter section is the foundation of your oval. The points marked in diagram 10 with "x" are the two points so far established which are intended to border the drawing.

To make the border, take the scalloper and, beginning at a point on the b-b line, left from the center, bring it into such a position that one of the holes touches the dot marking the 8" point, then thumbtack the other end to the b-b line. Insert a pencil point into the corresponding hole



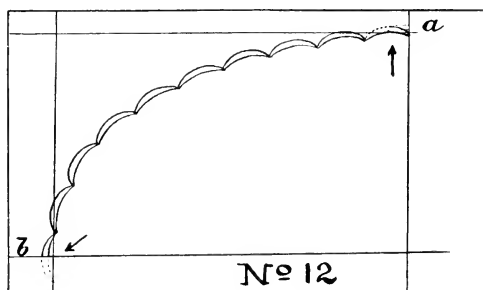
over the 8" point, move it upward a few inches, marking the course on the paper. (See diagram 11.) When this is done, remove

the thumbtack and find a point on the a-a line, below the center, quite a distance from it, so that you can get a large curve, then repeat the proceeding from the 4" point toward the left, to meet the curve you made from the 8" mark. This process gives you a good start on the border of the oval, and if you so desire, you can join the two starts into one graceful curve, free hand. If, however, you wish to continue with the scalloper, find a point left from the center and below the b-b line of your oval, from where, with its help, you can connect the two starts of the oval.

It is much easier to make the curve free hand, therefore it is advisable for you to practice it and not depend upon the scalloper for every move. Remember, if the first attempt is not perfect, you can erase and begin again. Do your curve very lightly at first, for you do not need a heavy line. A little perseverance at this point, really the most difficult in the whole course, will prove that it is, after all, an easy matter to make a perfect oval.

Once your curve is marked on the paper, two different courses are open to you: either to scallop the oval or to make an outline for the hem or lace.

If scallops are desired, take the scalloper and begin at the b-b line, placing THE CENTER of the desired sized scallop on the b-b line, thus dividing the scallop into two parts. (See diagram 12.)



Mark the upper half of the scallop, then move the scalloper up so that the left end touches the right corner of the first half scallop, while the right end touches the outline for your border. Make the cut out scallop and then repeat the performance until you arrive as near to the a-a line as your last scallop will reach. This is a crucial point, for your scallop may fall short, or it may overlap the a-a line. If the arriving scallop does not exactly meet the a-a line, or if the a-a line does not cut the arriving scallop exactly in half, then you will have to alter the joining scallop. Do not hesitate to enlarge the joining scallop, if by extending its points would make up the difference, or do not hesitate to make it smaller, if a smaller scallop will just fit in, for these changes will not hurt the composition in the least.

The differences at these points are never so great that a little manipulation will hurt.

When this first quarter section is finished, strengthen the pencil marks with a soft pencil and rub over until ONE HALF of the oval is ready. Strengthen this rubbed section, fold your paper on the a-a line and rub the blank half so that the entire oval will be ready for the design.

DESIGN FOR OVAL PIECE

MAKE use of the parallel and, eventually, the central method in placing your design in the first section of your oval, and reproduce the design on the desired spaces with the rubbing method.

AGAIN I advise that you cultivate simplicity, for

there is nothing so easy as to over-crowd a design. The reason why so many designers over-crowd the design is that when they have composed the first motif groups, they seem to have so much empty space that it is hard to withstand the temptation to add a little detail which seems necessary to fill it up. **DO NOT FORGET** that your first group of motifs will be reproduced several times before the finished oval is ready for the embroideress, **THEREFORE, STRIVE FOR SIMPLICITY!**

Should you desire to hem your piece, instead of scalloping it, simply straighten the line of your first quarter-section, rub it over and over again until you have the completed oval.

This ends the instructions concerning the main fundamental facts of embroidery designing.

You wonder at its simplicity at this stage, yet, with all its lack of detail, you will have to practice and work on designs without end, in order that you may acquire accuracy of judgment in placing the right motif in the right place, for that is the secret of success in art-needlework designing.

Exercises: Make three different ovals, any sizes you prefer. If you find difficulty in joining your scallops, say so. Your instructor will be glad to give you personal advice. Submit **ALL** your exercises with this lesson.

MATERIALS

THE art of embroidery is the oldest artistic expression of the human race. Its first examples were, very likely, executed on dressed leather with a fishbone needle. Since those primitive days, it has spread until it has conquered

almost every fabric that comes from the looms. Although there are materials made specially for embroidery purposes, or advertised as all sorts of art cloths, the student who desires to embroider one of her own designs is advised to select a piece of linen of good quality. Your own judgment tells you that it would be ridiculous to put three dollars' worth of work and a dollar's worth of silk on a ten cent piece of cotton cloth. For the sake of this art, use the best material the market has to offer and thus make your finished piece more valuable in your eyes and the eyes of your friends.

On account of the keen competition among manufacturers and wholesalers, a vast amount of cheap cloth has been introduced to the consumers. Stamped goods with flashy designs on them, sold for a small sum, appear attractive at first, but any one with a real love for art-needlework will turn from them in distress, no matter how artistic the design. Would you care for a diamond set in a tin ring? It is the very same idea.

Examples of ancient art-needlework done by the early peasants of European countries show, in their naive designs, unusual charm and originality. This is a beauty that, somehow, is never found in a dashing, striking piece of modern embroidery, no matter how clever and perfect in detail. A study of this subject will result in the knowledge that the real charm of embroidery is ORIGINALITY and that the catchy objects of needlework, as shown in stores, has the same drawback, when compared with the peasant work as an original oil painting compared with a good print. In plain words, *the commercializing of the*

embroidery art has choked the outlet of whatever originality the embroideress possesses.

Embroidery has been made easy at the expense of individuality.

SPECIAL ADVICE TO THE STUDENT

IN these four lessons the student has received the condensed rudiments of art embroidery designing. If she has mastered each fact, she has now reached the point where her own effects will be as much worth to her as the information given in the course.

Exercise diligently all the rules given so plainly in these four lessons and profit by the results of a decade's experience on Mr. von Horvath's part. The very backbone of an art is exposed to you in this course. You see for yourself how easy it is to design with the help of the VON system, therefore, use your motif plates and learn that it is almost impossible to exhaust the infinite number of designs contained therein.

Work to be sent in: Three different ovals, suitably designed, and ALL your practice work in connection with making them.

From now on, all designs which are criticized and marked 75% and over, are marketable.



FIFTH LESSON



USING THE MOTIF PLATES DIRECTLY ON MATERIALS

IT is assumed that the student has acquired skill in the use of the motif plates on paper and the next step will be its use on the material direct.

It has been shown how to transfer the design from the paper to a closely woven, light or white material: simply rub it over with the dull edge of a knife. However, when you have no drawing of your design, and wish to design directly on the material, you feel timid about attempting such a task.

The VON system of designing with the celluloid motif plates was devised with this idea in mind, and all that you have done so far was preparatory to that end.

For the first experiment, it is advisable for you to select a piece of linen of medium weight, white, or light in color. The cheapest sort of cambric will do for exercises.

We will place a design on a 11" x 17" baby pillow, using the French and Eyelet combination. Have your motif plate handy, prepare a piece of cambric of suitable size, and have your medium hard pencil sharpened to a good point. With weights or thumbtacks at hand, you are ready to begin your designing.

With this lesson you are given a sheet of specially prepared double carbon paper.

For simplicity's sake, we will select the parallel method with a single reverse. This means that you need to make

the a-a crease only. Therefore, fold your cambric very carefully along the grain, crease it hard (with hot iron), for woven fabrics are not as trustworthy in this folding process as is paper. Now unfold and lay the copy paper exactly along the crease, refold and weight the material down or use thumbtacks as shown in the Diagram No. 13, **ON THE UPPER LINE ONLY.**

Keep in mind the style of a baby pillow design you want (Diagram No. 13 fully illustrates one style), and begin to design your motifs, one after another until half the pillow is finished.

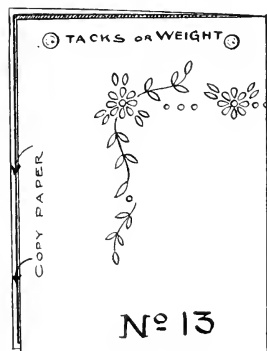
Make your arrangement similar to Diagram No. 13.

Do not try to mark heavily on the material, for the design will appear on the inside of the fold, reversed, on either end of the pillow. All you now need to do is to make the lines which will guide you in your composition.

Simplicity is not as important a factor on objects of this character as on pieces where the motifs are repeated four or more times, yet, here, also, it is advisable to be discrete.

After you have finished your composition, carefully lift the upper fold of cambric and ascertain whether or not fragments of the design are not clearly defined. If they are not, strengthen them, then remove the weights or thumbtacks and carbon paper and view your completed work.

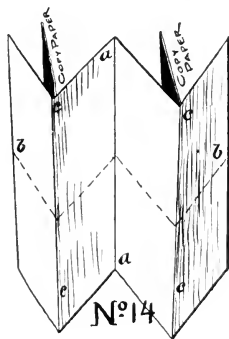
If you have been careful, you should have as clean a design on your cambric as any stamped piece ever sold.



Undoubtedly you will be surprised to see how neatly you have accomplished your work, and you will rejoice at your own ability to make use of this simple system of designing.

We will now take an arts and crafts cushion cover (oblong) for our next experiment. Cut your cambric any size you want (using the sizes enumerated in lesson four as a guide). Fold the cambric carefully in the a-a crease, the b-b crease and the c-c crease, as instructed in lesson two, with this exception: the c-c creases are folded back instead of forward (see diagram No. 14).

After this is done, take the carbon paper cut in suitable sizes and insert edges to folded edges of cambric,



then place the weights or thumbtacks to hold it in place, as you did with the baby pillow (see diagram Nos. 14 and 15).



Take the arts and crafts motif plate. Study figure 1, plate 8, very carefully, then use your own ideas as to arrangement of motifs in a similar design. It will be to your benefit to purchase a good ruler, for many times straight lines can be added to good advantage to arts and crafts designs.

Fix firmly in your mind the fact that the cutouts do not serve for that particular motif fragment only, but that each curved edge and each particular side of it was intended to be used separately, as the design warrants (see plate 8 for complete example).

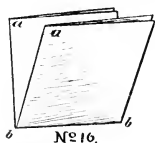
Also keep in mind the fact that arts and crafts cushion cover designs **SHOULD BE SIMPLE**, for the single section is repeated four times. The few motifs used on plate 8 are sufficient for many effective designs.

When the quarter section is complete, remove the weights, unfold your cambric and look at the entire cushion cover. The effect is so simple, clean and perfect, that you will wonder how you ever got pleasure from using the regular transfer patterns. Furthermore, you can feel the joy of knowing that **THIS DESIGN** is stamped with your own individuality and artistic taste.

The method given below is designed for central balancing as well as for various other shapes, but it is especially adapted to the designing of doilies, centers and round covers.

The only difference is in the folding of the material.

We shall experiment with an 18" centerpiece in the conventionalized floral style. Take a piece of cambric 18" x 18", fold and crease the a-a line as usual. Now, very carefully, without opening up the a-a crease, lay the a-a line over its own half (see diagram No. 16). Thus



you have the b-b line creased in a different way. When creasing this, be very accurate, so that the b-b line is as close to the outside as possible. It is advisable to use a hot iron on materials, in order to secure

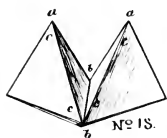
perfect creases.

You now have four sections to your cambric, but to make a design by the central method of balancing, it is necessary to make further divisions. The next creases are made in reversed ways, that is to say, you must bring

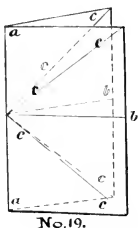
your a-a crease back and lay it over the b-b crease on the front part, then turn the cloth over and do the same thing on the other side, thus performing the folding and creasing process shown in the diagram No. 17. This done, you have all the necessary guiding creases.



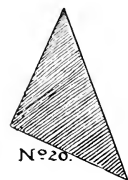
The copy paper is carefully inserted between the folds. Cut it into four section wedges. The character of a centerpiece is such that the design, in most cases, leaves the center of the cloth empty, therefore, take care that the part where you intend to



place your design is backed with the carbon paper. Fasten the folded cloth before you (as shown in diagram No. 21), and proceed to arrange a design similar to that suggested on plate 8, figure 2.

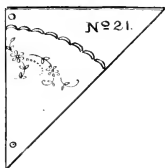


You have, by this time, acquired sufficient skill in the use of the motif plates to proceed without hesitation, and it will require only a



few minutes to make a neat design in the quarter section exposed. If you intend to scallop your centerpiece, or to mark it for a hem, use the scalloper NOW, for you cannot fail to make a perfect circle by simply marking this single section.

Employ a heavy pressure on your pencil in this work, for you are making EIGHT COPIES of your design. Always hold your motif plate flat, well pressed to the cloth, and follow the cutout parts slowly



and accurately. The result will reward you for your care.

This is all there is to making a design for a centerpiece with the VON system of designing.

Copies of these three exercises should be enclosed with this lesson for criticism. Any question requiring answer should be written on a piece of paper and pinned to the piece to which it refers.

By this time you begin to realize the great possibilities offered in this course and you will begin to profit by the knowledge. The demand for stamped art-needlework goods is tremendous, and the student's originality can offer double the value of the work.

IRREGULAR FORMS

BESIDES the forms and sizes which this course has so far handled, there is a group of designs which form a small percentage of the whole, but it is necessary that you, as an individual designer, know them. This is the group of irregular forms.

These forms are without number: sometimes they are demanded for certain purposes, sometimes the fancy of the customer dictates them, but most of the irregular forms belong to the oval and scarf classes. Lingerie and dress designs belong in this class, but, for obvious reasons, these will be treated as a group apart.

Irregular forms are those which differ from the commonly used and more characteristic styles. All the rules you have so far acquired hold good, in a certain respect, or are applicable to the designs of this class.

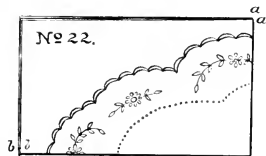
Study plate No. 9 for examples of irregular forms.

In order to design these irregular forms, we must classify them according to their characteristics:

1. THE DOUBLY REVERSED FORMS

THESE are all those forms which were designed in a quarter section, then transferred to the opposite portions of the fabric on paper. These forms are, in most cases, regular in themselves, but do not belong to the circular form class. For an example, we will design an irregular shaped oval.

Fold your cambric on the a-a and b-b creases, then study diagram No. 22, and sketch a line similar to that shown there, from the b-b crease to a-a crease.



The line thus gently marked, place carbon paper between the cambric, then spread out your whole sheet and work the top section on the left. Use your scalloper to define the line (as directed in the fourth lesson) and if, as marked with the "x" in the diagram, the scallops do not exactly meet, rectify the error. If you intend to hem the object, then trace the line, and proceed with the application of the design.

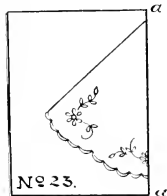
(It is understood that the material is always weighted or thumbtacked down, and therefore this instruction need not be repeated for each process.)

This method is used mostly for irregular oval and scarf shapes.

2. THE SINGLY REVERSED FORMS

THESE are designed in halves and therefore one end may be entirely different from the other. Special buffet scarfs and shelf cloths belong to this class.

We shall experiment with a triangular corner buffet piece. Fold your cambric on the a-a line, crease it and mark the desired form (see diagram No. 23). We are supposing that the longer edge will be hemmed, therefore a line only is needed there, whereas the front edge will be scalloped. The best way is to start on the a-a line with the middle of your scallop and continue as indicated.



It is understood that the carbon paper is in its place.

A simple French design would be attractive for the corners.

Study plate 9 for further suggestions and do not be afraid to practice.

Work to be sent in:

A French and Eyelet baby pillow on cambric.

An arts and crafts square cushion cover on cambric.

An 18" centerpiece in conventionalized floral style on cambric.

An irregular shaped oval on paper.

A triangular corner buffet piece on paper.

Any other sort of irregular form you desire, on paper.

Written work:

Without referring to your second lesson, write the five fundamental theories of applied designing, and send in with this lesson.

So far you have learned all the most practical and very easily accomplished ways of designing. The more intricate forms of design composition will be handled in the following lesson.

If you have found the VON system of designing attractive so far, you will be enchanted with the coming lessons, for they have many pleasant surprises in store for the ambitious student.

Should you be an art-needleworker, it is suggested that you arrange a design along the lines you like the best and embroider it, thus gaining a greater appreciation of the beauties of your original work.





SIXTH LESSON



IF the designs you have so far submitted for criticism were marked 75% and better, then you can consider yourself a designer and ready to attempt the more intricate subjects of embroidery designing.

More than 50% of the designs used in embroidery are and have been designed by the methods you have learned to use in the foregoing lessons.

By intricate, we do not mean more elaborate designs, but designs which are balanced differently, and in which you cannot fold your paper or material mechanically, but in which you must use careful division in deciding the correct place for the repetition of your motifs.

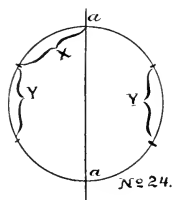
Until now you made your designs with a single reverse, a double reverse, a quadruple reverse, or, if you ventured further, an octuple reverse. These result in numbers 2, 4 and 8.

We now have to handle 3, 5 and 6 and, having mastered these, you have all the technical knowledge of designing at your disposal, for with this knowledge you will be able to handle any possible combination that might arise. You have only about one chance in a thousand to make a seven division or anything higher than that in the uneven numbers. Should such an event arise, the instructor will be glad to help you out.

THE TRIPLE AND SEXTUPLE BALANCE

THESE will be handled together, for the reason that they are inseparably related one to the other. First of all, both are central balances and, second, both are intended for use on circular forms of design or design-parts and third, their easiest division is by use of the radius which is the half diameter of a circle.

The main difficulty of this method is to make you understand EXACTLY what is wanted. That is to say,



HOW TO FOLD THE PAPER OR MATERIAL for this style of balancing.

Follow the instructions closely. Take a piece of paper 12" square, no larger. Make the regular a-a fold and crease. Now make the b-b fold, BUT DO NOT CREASE—merely mark the center of your paper by pressing hard on the a-a line where it crosses the b-b line. Now mark this exact center with a pencil dot.

Take the scalloper and use it as a compass to make a section of a circle (see plate 10).

The distance from the central pivot of the scalloper to the hole with which you have made your circle is the half diameter or radius of the whole. This radius divides the circle into SIX EQUAL PARTS.

Start from the point where the a-a line is out by the circle and measure straight across the circle line as shown in plate 10 and mark the length of the radius on it. Repeat on the other side, then go over to the other crossing

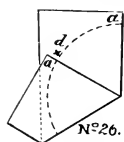
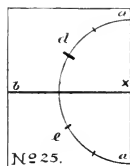
of the a-a line and the circle line and measure right and left, marking your points on the circle.

To prove your distances, check up the distances marked "y" on the diagram with those marked "x" and if they are exactly the same length, you are correct. If they are not, you have erred somewhere.

Always measure twice before you begin to design. Be sure your divisions are correct, then go ahead. Test your measurements carefully, for accuracy is the quickest way, after all. If you find any difference between lines "y" and "x", from the same given point, locate it and then correct it.

The next step is to place your paper before you so that the a-a line is to the right. We shall call the upper division point "d" and the lower "e". (See diagram No. 25.)

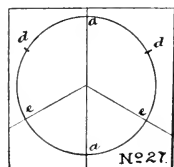
Put your right thumb on the spot corresponding to the "x" on the diagram and fold your paper back, bringing the a-a line toward "d" being careful that your creased line



starts from the center of your circle and paper. Crease very accurately. (See diagram No. 26.)

Unfold your paper and compare it with the diagram No. 27. It will show the a-a crease fully and the e-e creases both right and left of a-a, the right being creased up, the left down.

You will note that your surface has been divided into THREE EQUAL PARTS.



The next step is to boldly crease the paper across, one up and one down on the e-e line, which cuts through point "d", thus giving you SIX EQUAL PARTS.

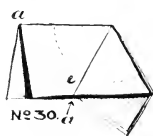
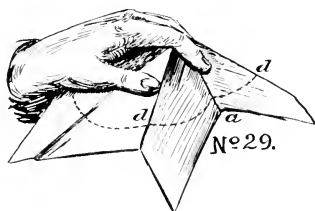
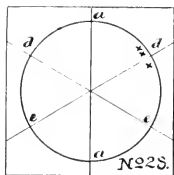
Now take hold of your paper with your left hand so that your thumb touches the point marked "x" in the diagram, and your fingers touch the point marked "xx". Close in and lift the paper, forcing the crease backward. It will yield easily, but use care to fold it backward EXACTLY ON THE ORIGINAL LINE. With your middle finger, push back line a-a. Place your forefinger on that line (see diagram 29), and your paper will be in a position to work on.

Neatly press the paper together and lay it before you. Fold once more across the e-e line, then slip your carbon paper into place.

BE CAREFUL TO ALWAYS USE THE LEFT E-E LINE AS YOUR AXLE. The design must be well accentuated with a sharply pointed pencil, so that it will be reproduced on the bottom sheets.

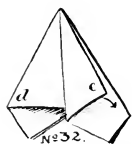
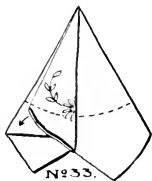
If you use a heavier material than a cheap grade of cambric, you must use a different method of transference, which will be explained later on.

Unfold your paper and your design will be seen on the entire object, in exactly the places desired.



In case of a sextuple balance, the same folding process is used. However, on account of the increasing thickness of the material, fold only the top part instead of folding once more the whole composition. (See diagram.)

Flap it back and draw your design on the left side (see diagram 33), then strengthen your pencil lines and rub it over onto the



other side. Now insert your carbon paper, go over your whole design with the help of your motifs and when the paper is unfolded your design will be completed.

Remember that accuracy is the basis of all successful work. If you are accurate and sure, you cannot fail to produce excellent designs.

Exercises: Make three designs in the three-fold and three designs in the six-fold methods.

THE QUINTUPLE METHOD

THE folding of paper or material cannot be done here as in former cases, for it is simply impossible to fold a sheet with five creases without getting into trouble on account of its double ten. The VON system of designing is intended to teach along the simplest way, therefore, when the so very useful method is not the simplest, we discard it and resort to another.

Ascertain the center of your paper and encompass it with a circle made by the scalloper. Divide this circle into five equal sections. The quickest way to find the correct measurements is to take the radius of the whole and

divide it into five equal parts. Add ONE-FIFTH of your radius to the radius and you have the answer.

Mark the points on your circle and make a direct line from the center of the circle through the dividing points. Cut a triangle from another piece of paper to exactly fit one of these sections, for if it fits one, it will fit them all. Be careful to get the triangle to exactly fit the section.

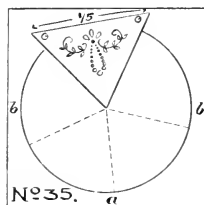
Plate 10 will serve as a guide.

A suggestion: In order to obviate a division of five sections for every article you wish to design in this style, you may carefully extend this triangle to about 24" in length, which will give you a tool to use in every case of five-fold divisions. This instrument should be made of cardboard, and it may also serve as a ruler. Neverthe-

less, it is essential that you know how to divide a circle into five equal parts. (See diagram 34.)



When your five sections are established, fold your paper once through the narrow angle and crease, then lay it flat before you. (See diagram No. 34.) Consider the size and arrangement of your design, mark a line inside of which you are to work, then go ahead and use your motifs as cleverly as you can. When a fifth section is finished, rub it over onto the material to be embroidered, strengthen the lines, then ascertain the exact center of your cloth, and place the center of your fifth section exactly in the corresponding center of your material. Weight the section as indicated on diagram No. 35, place the carbon



paper beneath and go over it lightly, for you are now marking a single fifth section. Before removing the paper, mark the edges of the section on the cloth. Now move the section over center on center of cloth, making the edge of the paper fit the edge indicated on cloth, weight it and mark over your design, thus finishing a second section of your object. Continue the process until you have the five completed sections.

This method is somewhat lengthier than the folding process but you have, as a result, an absolutely clear copy and, besides, if you use two, three, even four sheets of material you can, by placing carbon paper between, duplicate your design and have four finished objects made with one effort.

In many cases, this method of designing will be found advantageous in place of the regular folding process, on account of the absolutely clear copies produced. In case you use this method, it is advisable for you to make a cut-out for 3, 4, 6 and even 8 sections from cardboard, mark them correspondingly and keep them handy for future use.

LINGERIE AND DRESS DESIGNS

THE designs demanded most today are in lingerie and dress patterns. At first glance, making designs for these irregularly shaped objects seems difficult, but a careful adherence to the instructions given in this lesson will teach you that they are almost as easy as designing a cushion cover.

First of all, most of the designs belonging to this class are singly reversed designs, although, once in a while a

freely balanced middle section is employed. The scalloping, as the student learns the use of her scallop marker, will be very easily accomplished.

The main points to be observed in designing for any sort of dress and lingerie articles are:

1. The object of the design must be cut out to the shape required, or the edges of the cutting pattern marked on the cloth or paper, to serve as a guide for the design.

Any sort of a paper cutting pattern can be bought for a small sum, from the simplest corset cover to the most elaborate dress. These are provided with instructions for making and the pieces are numbered so that the designer cannot go astray. All that is expected of the designer is that she know just where to place the design. If she is doubtful, a glance into a fashion magazine will furnish ideas.

2. The Designer **MUST ALWAYS** remember that the lingerie or dress is a garment and that right and left repetitions are only simple reverses. (Study plate 11 and learn whether there are, besides single reverses, any other methods employed.)

3. The designer **MUST ALWAYS** remember that lingerie demands very fine and dainty motifs. Dresses, on the other hand, quite often permit of heavier treatment—even arts and crafts or the mission styles are permitted.

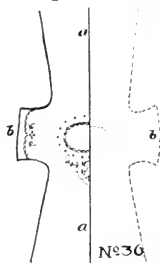
4. In designing for these garments, the designer must know the fashion of the day. It is advisable to have a few fashion magazines handy and to follow their suggestions, for sometimes there are decided demands for certain styles of designs. French and Eyelet work are practic-

ally staple and they are satisfactory for lingerie, but collars, cuffs, jabots, belts, ties, yokes and all other designs change in style from season to season.

Make it your duty to keep up-to-date in these lines.

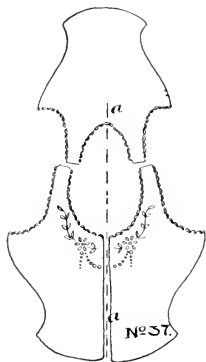
DESIGNING A ONE-PIECE GOWN

A SIMPLE object like a one-piece gown is usually decorated with a single reverse design. Having cut out your material, fold it very carefully on the a-a line, and crease it. If it is a soft material, great care should be exercised in doing this. If the material has a right and wrong side, see that the **RIGHT SIDE IS TURNED IN**. Place your copy sheet in its place, first for the scallops around the neck. Begin at the center front and work back, adjusting the last scallop on the center back. Now scallop sleeves boldly along a straight line. Should you desire a fancy edge, make the b-b fold and a four-fold copy. Your own taste will tell you which to make. Now make ready to place the design on the front of the gown and on the sleeves. Use your own judgment as to how and where, using the same process as instructed in doing the baby pillow in lesson five. The hem of the gown is seldom scalloped, but if you desire to do so, fold your b-b line and begin at the center front, letting the ends run off.



DESIGNING A THREE-PIECE CORSET COVER

TWO fronts and the back are to be considered. The back being one piece, fold it on the a-a line and put scallops as shown in diagram No. 37. The two fronts should be very carefully laid over each other. In case the downward scallop should appear only on one side, remove the other side before beginning.



This design is also a simple reverse. The eyelets for the lingerie ribbon are made by counting the scallops and using them as a guide: place two eyelets in every fourth scallop, starting from the center front.

The student has by this time acquired valuable information, and if she is at all ingenious, she will be able to find a way out of any difficulty. The instructor, however, stands always ready to answer any questions.

Work to be sent in:

- One design on paper showing the triple balance.
- One design on paper showing the sextuple balance.
- One design on paper showing the quintuple balance.
- One design on paper for a one-piece gown.
- One design on paper for a three-piece corset cover.
- Mention the fashion paper or magazines you are now taking.



SEVENTH LESSON



DESIGNING FOR DRESSES AND ALL SORTS OF WEARING APPAREL

CONSIDERING the wide scope of this field and the fact that all the foregoing instructions have provided the student with all the knowledge and tricks of the trade, it is of no practical use to go into the various details of this particular branch. The motif plates provided and the knowledge the student has gained by the time she has reached this lesson, will leave no doubt in her mind as to "how to do it." Therefore, only hints are given for such occasions as when the student might not feel perfectly certain of the method to be used in particular cases.

It is the idea of the VON system to put every detail in as few words as possible, for Mr. von Horvath's experiences have taught him that set rules in regard to this part of the designing are not advisable. All the student needs is someone to point out to her where and how to get the correct information in regard to sometimes alarmingly new things.

INFANTS' AND BABY WEAR

THE character of these objects is so clearly defined, both in material and design that a little study will make you fully acquainted with them.

The materials are characterized by softness, the designs by daintiness. It is but natural that the "white hope" should be dressed in the most pliable of materials

and that the fabric be decorated with the daintiest possible designs. As a natural result of the mother's belief that nothing is too good for baby, the designer has a wide field in which to develop more elaborate designs for the baby than for the grown-up. However, do not take this as an encouragement to over-do it. The designs most in demand are those which are the most fragile, simple, but strikingly attractive. A harmonious grouping of your motifs goes much farther than the most elaborate creation.

Most of the infants' wear are simple cuts and the single reverse method will fill most wants. On coach covers, bedspreads, a freely balanced design group should be placed in the center, and this group framed with a single or double reversed group of motifs.

Nightingales, well known favorites, are cut from one piece of material and the single reverse is the best for them.

For capes use the central balancing method in conjunction with the single reverse.

For bibs, bootees and hoods, procure cutting patterns and use the freely balanced or the single reverse methods.

Baby dresses are either of one piece or yoke dresses with set-in sleeves. In the latter case, the design goes on the yoke, the sleeves and eventually panel-like in the center of the front. Sometimes the yoke continues into this panel.

Exercises: Buy cutting patterns for a nightingale, a bib and a hood and make designs to fit these patterns. Send in cutting patterns with the designs for criticism. Ask questions on the drawing, when in doubt.

CHILDREN'S DRESSES

THE character of the materials used on these is durability; the designs, simplicity.

A glance over a fashion magazine will show you where to place the design. The means to produce these designs are exactly the same as on the baby dresses. The design itself can be of much more substantial character than in the baby wear.

In many cases the designer has to handle more pieces of material than in baby wear, that is to say, the cutting of the child's dress may be of a more complex nature, for instance, a collar, cuffs, yoke, panel, belt, etc., may all be of a separate material.

While Eyelet, French, French knots, etc., predominate in infants' wear, conventionalized floral effects, even arts and crafts style can be applied on children's dresses.

Special care should be taken to make boys' blouses, suits and dresses **VERY, VERY SIMPLE.**

DESIGNING FOR DRESSES

FIRST of all, the designer should consult the latest fashion magazines. As far as embroidered dress goods and wearing apparel go, the *Modern Precilla*, published in Boston, Mass., is the authority in this country.

Next, consider the lady for whom you intend to design the gown. Follow her taste and appearance very closely, for she is the one to wear the finished article. Consult her when the design is on paper.

Strive to arrange your motifs to fit her individuality.

A well balanced design will make a tall person look taller, a slim person still slimmer, but beware of the plump figure! Do not make this lady look still heavier by your design, it will mean war!

Single and double reverses are the balances which occur most often in dress designs, but your cutting pattern must guide you in this. It is important that you use the same motifs in the different sections even, if possible, the same motif plate, so that you may be sure that your composition is correct in every detail.

Remember that panels over-decorated and yokes heavily burdened with designs are awkward, no matter how harmonious your composition is. Strive for airy, light effects, always. Small scattered groups are always preferable to a whole, under all circumstances.

After all this is said in regard to dresses, it is the student's duty to work out her own salvation for, in the end, no person can be taught designing, if she has no ingenuity or aptitude for the art.

DRESS ACCESSORIES. HOW TO DESIGN THEM

THE following articles are mentioned as examples and not as a complete list:

Collars, cuffs, jabots, yokes, caps, belts, fans, bags, parasols, slippers, purses, powder puffs, garters, ties, stockings, etc., are all subject to the designer's art.

All of these and many others, afford an opportunity to the designer to decorate with little pleasing designs. Every one of these objects can be handled by some of the

methods already known to the student. No set rules can be given in regard to them. As long as the student has her eyes open and her initiative with her, she will get along all right.

Cast the word "doubt" from your vocabulary. Trust that these unique rules crystallized by the VON system of teaching designing cannot fail and, above all, **TRUST IN YOUR OWN ABILITY**. Any one who has gone this far in the course, and has received 75% and above on all her work, is a designer and, as such, you have a great deal of dormant talent which, with practice, will respond to the call.

LINGERIE DESIGNING

IN addition to the chapter dealing with this sort of design, in the sixth lesson, a few more facts will here be given.

The materials used for lingerie are all sorts of Nainsook, chiffon, batiste, percale, crepe and fine linen. For certain styles of designs, certain materials are better than any other. Make yourself acquainted with these facts.

Any drygoods house will give you samples of the above mentioned materials for the asking, and it is to your benefit to get them.

The past year has introduced a great deal of colored fabrics into this class of wearing apparel: pale pinks, blues and figured crepes, for instance.

Keep abreast of the times, and store away all such practical knowledge that you can pick up from people

who handle this class of goods, for you can never learn too much concerning your profession.

The main difficulty of the designer is the hardship of handling big pieces and keeping the crease in place. Instead of weights or thumbtacks, pin the material together with pins, or baste.

For designers who desire to specialize in this line, it would be advisable to invest in stencil boards and make large cutouts for scalloping purposes. Such devices give the designer speed and aid in making the tedious scallops and thus leave more good humor and hours for actual composition. If you doubt your own ability to make these, the VON studio will furnish them at a small cost.

One of the most absolute requirements of a designer is a large, flat table, arranged so that a good light comes from the left. Try to provide for your own comfort.

CROSS-STITCH DESIGNS AND HOW TO MAKE THEM


THE cross-stitch work is, as its name plainly says, a stitch that produces a cross on the surface of the embroidery material. Its origin is very far back in the history of art-needlework, and its style was quite naturally suggested by the mesh of the cloth. The real cross-stitch embroidery should never be carried out on smooth linens by following a stamped or marked design but it should be counted on a canvas made for this purpose.

It is, however, too late to say that this way or that way is not the right thing, since the first mistake was committed many years ago, and the embroidering public has accepted

and demanded cross-stitch designs on anything and everything. Therefore, instead of protesting against the practice, the designer must find means to satisfy the public's wants.

It is simple to design the naive cross-stitch designs, but it is also very tedious. All the rules of the designer's art hold good in this style of design, though the motif plates you now possess are not all suitable for this work. Details shall not be gone into, for in the next lesson you must learn to stand on your own feet and the limitations of the motif plates will be ignored.

Take plate 1, known as "Arts and Crafts Motif Plate" and the cross section paper that is enclosed with this lesson. (You can procure an additional supply of this cross section paper at any art store.) Fold and crease the a-a and the b-b lines carefully parallel with the mesh of the paper.

On the upper left section, compose a design with motif plate No. 6. Mark lightly. Then take a medium soft pencil and fill each motif with crosses as best you can, from one corner of the mesh to the opposite corner, making a cross. (See diagram No.  No. 38.) Do not hesitate to run outside the marked line of the motif, for the character of the cross-stitch demands this.

A single reverse, a double reverse, a central balance with suitable reverses, can all be applied to cross-stitch designs and all work very well until it comes to putting the design on the material itself. This process takes patience.

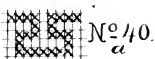
Fig. 40. b shows some examples of cross-stitch designs

and the student is requested to follow these styles as a beginning.

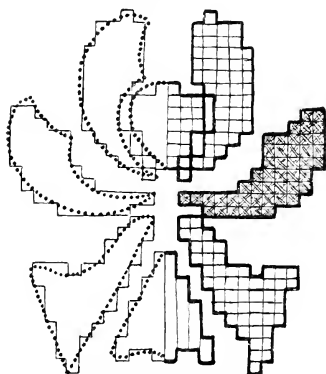
Take Motif plate No. 6, mark your composition on the cross-section paper as you have been instructed. Group your motifs, but instead of filling them in with



crosses, edge it with pencil marks to follow the mesh of the material. (See diagram No. 39.) This results in a



design that is at least 75% easier to accomplish than the filling in method. By reverses, finish the desired design



№ 40. b

and proceed to transfer it to the material either by rubbing it over or by the method given in the sixth lesson, under the title "Quintuple Method."

Once the design is on the material, it should be stretched on a frame or a good sized hoop, so that the entire design shows at one time. Take great care in stretching it evenly.

Any art store carries a net, scrim or canvas that will match the cross section paper, and this the student must procure before attempting to embroider the design.

Place this scrim, net or canvas over the stretched design, so that the outlines of the design match the threads of the scrim and baste it securely in place. Now the design is ready for the embroideress, who understands, of

course, that the cross-stitches should be made *within the threads of the scrim, from corner to corner*. When this particular section is finished, simply remove the net and use it on the next.

Work to be sent in:

Design on paper an infant's dress, a child's dress, a lady's waist with collar and cuffs, a design for a belt and for a small hand bag.

A cushion cover in a simple cross-stitch design. Use the method that suits you best. Write any question on the design itself.







EIGHTH LESSON



WHERE EMBROIDERY AND CHINA DESIGNING MEET

THE past decade in the field of art-needlework has seen a great change in the development of this charming art of home decorations. From being purely decorative, art-needlework has become usefully decorative, broadening out into actual commercial value.

The student has, from the previous lessons, covered the whole broad field and is now in a position to understand the meaning of this statement. She realizes that there are thousands and thousands of opportunities in this popular and useful art to be utilized.

One of the latest and most generally successful phases of the combination of purely decorative and usefully decorative use is that of embroidery and china painting.

Every hostess takes pride in a beautifully appointed table, and what is more beautiful than a harmonious set of luncheon or tea dishes which carry out the design that is used to decorate the tea cloth?

Both embroidery and china painting are popular arts and both can be done at home. A tea set, when the design, shape and material are well chosen, cannot help but be the pride of the hostess' heart.

Mr. von Horvath was the originator of the popular Stola Luncheon sets and the simple china sets to match the design on the cloth, some time ago, and this combination of dishes and luncheon set has been copied by all the concerns carrying a full line of art-needlework patterns.

Any department store and art-needlework store carries a sample of this idea, which you can examine for inspiration.

It is within your province to devise a set which might prove as popular as the Stola Luncheon Sets. There are so many possibilities open to you in this field that it would pay you to exercise your ingenuity in originating something new.

Remember always that the natural tendency of this age is toward harmony in everything. Keep this fact in mind and when developing an idea, strive to bring it into a still closer touch with other decorative possibilities in home arts.

A well-proportioned, fashionable luncheon set consists of a large centerpiece or table cover. This may be round, square or Stola effect. In addition, there are plate doilies, tumbler doilies, tray cloths, buffet scarfs in sufficient number, and napkins, napkin rings.

The china set may consist of a coffee or tea pot, cups and saucers, plates, sugar bowl, cream pitcher, platter, vases, etc.

If a floral pattern is used, for example, a daisy, you can picture the beautiful effect of a table laid with such an outfit, the center of which holds a vase containing a few daisies and decorated with the same flower. Without question, such a sight, whether imaginative or real, is a real source of enthusiasm to the designer.

This combination can be carried out in dresser sets, which would, naturally, consist of a pincushion, scarf, etc., embroidered, with a tray, powder box, hair receiver, pin tray, etc., in the decorated china.

TOWELS AND PILLOW CASES

THE last and equally important details on which we have to dwell, so far as art-needlework designing is concerned, are towels and pillow cases.

There is a steadily growing and just demand for designs in this line, which makes it imperative that a few words be said about their general characteristics and treatment.

To compare this sort of designs, the same principles are used as for the scarfs and cushions. You are well able to handle them, with the system you have already learned in the foregoing lessons. All that needs to be mentioned is the placing of the design.

Both towels and pillow cases are generally finished with scalloped ends. If they are to be hemstitched or finished in any other way, all that is expected of you is the design.

Make the a-a crease in the usual manner, but the b-b crease must be made on the line of the scallops, instead of through the center of the a-a crease. The scalloping should start from the a-a crease and run to the edge, so that the last scallop will end in the middle of the scalloper.

The single reverse is a good arrangement for wreaths, and all designs which permit the placing of initials. You may use any other method of application, however, just as you please.

Pillow cases are mostly of tubing, woven in one, and the scallops must, naturally, extend all around. By properly placing carbon paper, the entire scalloping can be done at once.

As in the towels, the majority of pillow cases are to be decorated with design on one end only. The day case, or envelope case is the only exception. In this, a single reverse, with design nicely curving from the center toward the edge, will answer.

SOURCES OF ORIGINALITY

THE practical student, and the discriminative student, has very likely been wondering if the VON system expects her to do all the designing with the four motif plates which have, so far been used exclusively.

In the beginning, it was hinted that this was not the case; instead, these motif plates serve only as the means to facilitate the student in her pursuance of the art of designing, so that, even though she has no ability to draw, she will be able to make creditable designs.

By the time the student has reached this lesson, she should have acquired sufficient skill in the use of the pencil to answer most needs, but, as her professional career develops, she is expected to discard the motif plates entirely, or, at least, a partial use of them.

Mr. von Horvath's long experience in designing for embroidery purposes has enabled him to select the most vital motifs and, under all circumstances, the four motif plates included with this course must be used for basic construction of designs. The student has, however, become familiar with these motif fragments, both in use and contour, and will be able to use them without conscious thought.

From now on the student should be able to make use of every idea that comes to her.

There are two practical motif sources open to the student. One is the finished art work of other designers and artists and the other is a still richer field: nature itself.

In the fourth lesson it was advised that the student begin a collection of clippings which would be of inspiration in designing. Every newspaper, magazine and weekly paper contains numerous such details in the decorative sense, which can be used as motifs. You must not use these as they are, though that can be done, oftentimes, to good advantage.

Embroidery designs are generally of plant motifs, and naturally the whole fauna family is at your disposal to supply you with motifs. You can find all sorts of small life forms on a meadow, which can be used as they are. Flowers of regular forms can be cut into one motif or dissected into details, to be arranged in a design according to your fancy. Petals, stems, chalices, all can be used. Every bush, tree and vine has something to offer you.

If you have designed an attractive group of motifs, and want to use it in your future work, you can send the design on paper to the VON Studio and it will be reproduced on celluloid and returned to you at a very small cost.

Where you are unable to construct the motif group successfully, the VON Studio will be glad to offer suggestions.

FINAL EXERCISES: Design a stola luncheon cloth and the necessary doilies to accompany it. Make design of monogram and motif group for napkins to match.

Design a towel and an envelope pillow case. The latter must measure 22" x 36" front measurements.

Send in a dozen new motif ideas on a piece of transparent tracing paper, if from nature, or as you have clipped them from magazines, papers, etc.

Write a letter stating frankly whether or not there are any points in the course which are not absolutely clear to you.

Advise whether you have succeeded in disposing of any designs.

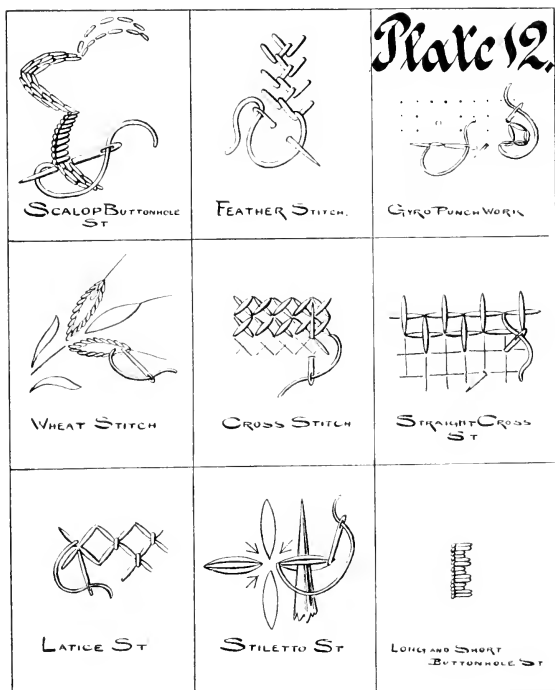
THE IMPORTANCE OF THE EMBROIDERY STITCHES

EMBROIDERY begins with the designer's pencil, but it ends with the embroideress' needle, therefore the designer should become familiar with as many stitching methods as possible.

In the following illustrations, thirty-six different stitches, the most popular, are pictorially explained. A study with thread and needle in hand will enable any student to carry out these stitches by simply following the drawings step by step.

The importance of the stitches rests in the effect produced, and by which the design is brought out to the best advantage.

Certain stitches produce smooth effects, others coarse and, considering the class of the material mostly used in embroidery, the designer should indicate just the stitch best suited to produce the effect she desires.



The direction in which the stitch is worked also has a bearing upon the success of the design, and special care should be exercised in starting off in the right direction, and adhering to it.

In the arts and crafts style, the outlining of a design may very often improve the composition, and otherwise flat appearing embroideries can be turned into strong, impressive art products.

The most important thing the student should know in

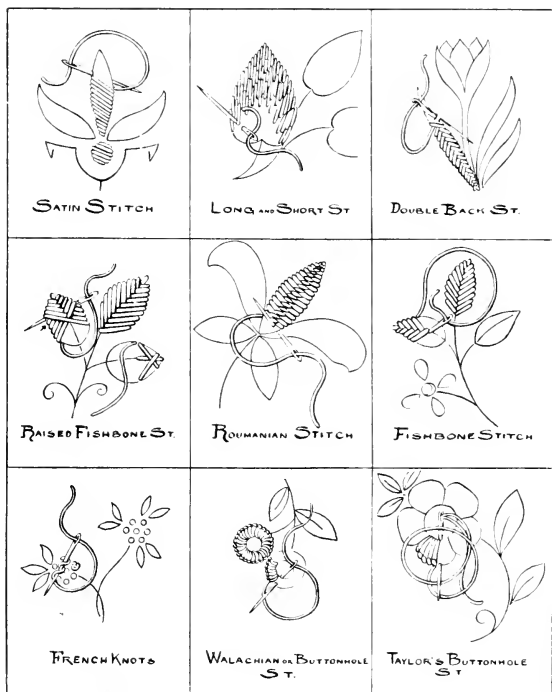


PLATE 12.

regard to stitches is the limit of the length of a single stitch. This is especially important in "satin" or, as many call it, "the over and over stitch." A stitch that is too long will not lay flat in its place, and it hangs loose, therefore great care should be taken.

The motif plates are so constructed that they regulate the stitches to a great extent, therefore the student cannot

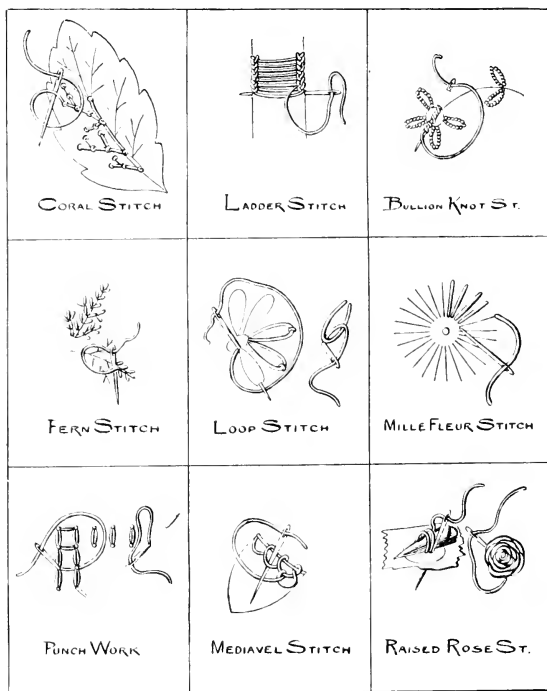


PLATE 12.

go far wrong. However, she is now her own master, and her originality is in full sway, and she should always consider this matter of stitches when designing future motif plates.

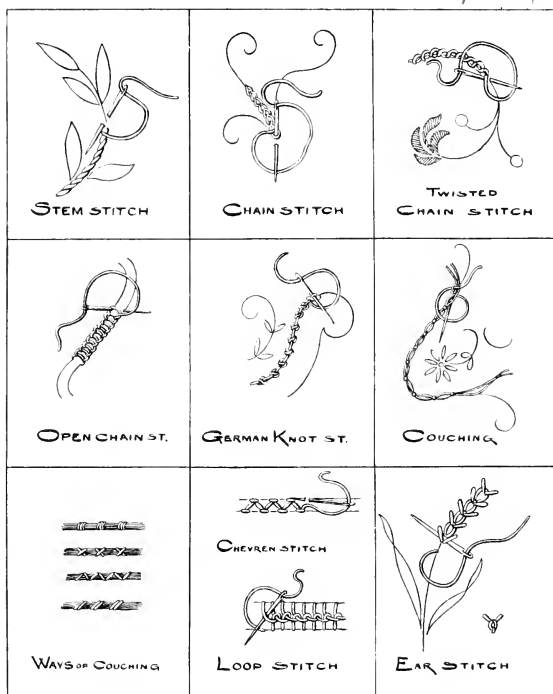


PLATE 12.

COLOR SELECTION

TO make this course as complete as possible inside of the limited scope, a comprehensive study of color selection is given in the following paragraphs:

It is an old saying among fancy goods people that a good design can be ruined by poor color selection and that a poor design might be rescued from certain oblivion by a

strikingly good color scheme. And therein lies a great deal of truth.

Naturally, those who put thought into this wierd business of beautifying by needle and thread, have considered the question of colors very thoroughly and their experiences have taught them to judge—but there is a long way between the adjudging of the finished product and the actual production of it. The judge might base his praise or condemnation on his taste, which has been refined by long experience, but the designers who develop their own color schemes (and this they should all do) have to build up the clothing of their brain children from a surer fundamental basis which is taught in the Academy of Fine Arts under the name "Color Theory."

The color theory is nothing else but the principle of beauty in colors systematized.

Chromatics (or, to use a more popular expression, the science of color) divides the colors into three classes: Primary colors, secondary colors and broken, or tertiary colors.

The primary colors are: red, yellow and blue. These are spectral colors and cannot be produced by mixing.

The secondary colors are: orange, green and purple, also spectral or rainbow colors, but they are invariably the result of the mixture of two primary colors.

The primary color missing from the mixture of the secondary color is called the contrast color and plays a very important part in artistic color application.

To make this more comprehensive, it will be explained thus:

Yellow }
Red } produces orange—contrasting color is blue.

Yellow }
Blue } produces green—contrasting color is red.

Red }
Blue } produces purple—contrasting color is yellow.

The tertiary colors are the mixture of the three primary colors or any two secondary colors and, according to the proportion of the individual colors, they can be varied *ad infinitum*.

The tertiary colors, for the embroiderer as well as for the painter, are the most important. In the realm of these colors belong the many shades of browns, grays, pinks, olives, delfts, etc., and almost the whole color card. The real primary colors being too harsh.

Besides knowing the contrasting colors and their uses in the modifications of the tertiary color products, it is very important that the designer consider the technical terms “cold and warm colors.”

When the embroidery threads are applied on a cloth, they represent colors in the designer’s eye, just as much as if he had used pigments for his purpose, and he has to know the effects of these colors when placed side by side.

A warm color is a tint that comes forward and a cold one has a retiring disposition. In the warm colors red and yellow predominate. Blue is the chief cold color, but with yellow it still remains cold if blue predominates. Also a neutral gray belongs in the class of cold tints.

To illustrate the usefulness of this color theory, it is enough to mention one example.

Knowing the effects of the warm colors, the designer should always insist upon a warm color for that part of his design which he intends to bring out strongly. And, to strengthen this effect, he should use cold tones which emphasize the warmth of the predominating color by their retiring quality.

That no controversy shall arise, I want to mention here that this theory is for the use of the artist only; he who works with tints or colored threads, for otherwise the primary colors accepted in physics are Red, Green and Purple.

Aside from the colors just related, the effect of pure white and black must be considered. Black, especially, is very important in colored embroideries and its use very often strengthens the design. For outlining it is the most popular medium. The effectiveness of gold and other metallic threads helps in very many ways to give new effects and to produce striking contrasts.

For the designer who knows the various methods of embroidery, and the numerous products used to put color to the design, the theory of colors is a great help, and this knowledge, a great many times, aids him in avoiding the costly experiments of hunting for the right combination. Therefore, it is an asset, a matter of saving on costly first models, and consequently, a saving of precious time.

EMBROIDERY—WHAT IT SHOULD BE

THE term "embroidery" is used, in common parlance, to express any kind of superficial ornamentation. A poet is said to "embroider the truth", but such metaphorical use of the words merely hints at the real use of

the word. Embellishment, enrichment, added. If added, there must be, as a matter of course, something to which to add, and that something is the material on which the needlework is done.

In weaving, even in tapestry, the pattern is gotten out of the warp and weft. In the lace, from the threads forming it, but in embroidery the thread is applied to some woven or netted material. Of course there is always an inevitable overlapping of the different crafts, for instance, drawn work.

It is not the intention of the writer to go into the details of this beautiful craft, for that would mean too long a journey, and the reader would tire. The one question to be taken up is: "What embroidery should be!" And to this there is only one answer: "A decoration."

Be it a useful object, or an article of luxury, the embroidery applied to it should be of decorative value and the one aim should be to make it more pleasing to the eye, more valuable on account of its beauty.

It is an easy matter to make this statement, and easier to accept it, for a deeper insight into the present-day state of the art-needlework would send horror into the heart of the mediæval artisan. Imagine the good, bearded fellows who created the rich ecclesiastical embroideries of the fourteenth century settling down to tackle a corset cover or a sachet puff, or what not!

But what he would think, or how many times he would turn over in his ancient grave, does not bother us. We must swim with the current and accept the things and times as they are. In this commercial age there is no limit to "what might happen." Dignity is no more what

it was and the designer and embroideress of today has to boldly invade realms where the forefathers would have feared to even peek.

It is a problem how to keep up the enthusiasm and still create a beautiful piece of embroidery on a laundry bag, which is destined to be hidden away in a dark closet or a bath room or—but why go farther? Be it as it is, there is the standard of simplicity to be maintained and whatever is done in embroidery, it **SHOULD** improve and embellish the object. It **MUST** give the article, whether something of luxury or of common usage, the stamp of art and beauty, and make it worthy, at least, as far as possible under the circumstances, of the noble examples of ancient embroidery as are handed down to us from the beginning of the embroidery-craft.

THE COMMERCIAL SIDE OF EMBROIDERY DESIGNING

DESIGNING in general is a lucrative art. While designers very seldom acquire the fame of artists and illustrators, their earnings compare very favorably with the famed ones.

Commercial designing has so many branches that it would require pages to enumerate them, but they are all related to each other to a certain degree. The embroidery designer is closely allied to the china painter, the sketcher of fabric patterns, wall paper, etc. This fact is encouraging, for those of greater capacity for work, and a specialized talent will readily realize the vast opportunities offered.

However, the art of embroidery alone is so broad that it will offer more than sufficient reward to those who have followed the course as given by the VON studio.

It is Mr. von Horvath's desire that every student who has enrolled shall reap due rewards, but this can be accomplished only by the student's earnest co-operation. Therefore, it rests in her own power to succeed or fail.

If you intend to earn your bread, butter and other desirable things by designing for embroidery, you must consider the various ways:

1. A salaried position.
2. A studio.
3. Canvassing for work personally and by mail.
4. Selling designs through the mails.
5. Connecting designing with an art-needlework shop.

1. Salaried positions for designers are plentiful, and the salaries given are in accordance with the designer's ability and the employer's demands. These range from \$10.00 a week up to \$100.00 and sometimes more. To secure such a position, it is necessary for the applicant to apply personally, exhibit samples of work and furnish references. This school will be glad to give all the assistance possible to students who have finished this course meritoriously.

2. To establish an art-needlework designing studio does not necessarily mean that the student shall rent a suite in a studio building and spend a large sum in furnishing it in Byzantyne style. If you have an extra room in your own home, with sufficiently good light, a satisfactory

drawing table and the right amount of aggressiveness, you can insert an advertisement in a paper, spread the news about the neighborhood, put a sign on your door, and begin to design.

There are two very important factors to be considered when establishing a studio, however. The first is: let the right sort of people know that you are prepared to do artistic designing, and the second is: after you have once secured these people as customers, make every effort to give them the best that is in you.

3. You can advertise in newspapers, with hand bills, folders, or any other way. In smaller towns, personal calls on the department stores, art-needlework stores, etc., will result in satisfactory returns.

4. For those who like to be free and independent, this way of free lancing will be the most ideal of professions.

There are a number of women's and household monthly magazines which publish art-needlework designs and these offer a good market to the designer who approaches them right. The list of these magazines, with addresses, is enclosed with this lesson.

The designer who wants to sell to these magazines must comply with several demands, or her efforts will not be rewarded to any great extent. She must have designs which are strictly up-to-date, attractive, neatly done and **NEVER CREASED**. This means that each design must be free from all hints as to how it was worked, there must be no pencil marks showing the first attempt at the design, no spots, no blots or smudges. To obtain a good, clean copy, the designer must make use of the **RUB-BING** process introduced in this course.

Each design must show the creator's name and address, affixed with a rubber stamp if possible.

Each design must be sent flat or rolled, and there must be sufficient postage enclosed for its return.

A short letter stating that the enclosed designs were offered for sale at regular rates is all that is necessary.

The designer must possess an unusual amount of perseverance if she wishes to succeed in this field, for editors are very critical. She must prove that her product is GOOD and then, once established, she will find her work in demand.

If the designer can embroider, she will have a better chance to reach the editorial sanctum; if she can write a clear, short, comprehensive article describing the method of embroidering the object, she is almost certain of recognition, for designs, embroidered and cleverly described, cannot help but melt the most icy-hearted editor.

5. Finally, we come to the combination of a retail embroidery store and designing. This is probably the best and the safest plan. The store will help you dispose of your designs, and your designs will attract people into your store.

An established store can well afford a perforating machine with which to reproduce the designs.

Always keep a number of designs on hand for selection purposes. This is especially imperative if the designer lives in a town where there are a number of art-needlework stores and department stores selling art-needlework.

Watch the fashions and reproduce, in original designs, those that are most in demand.

If you find it impossible to interview buyers personally, then use the mails, always enclosing stamped and addressed envelopes with each batch of designs to insure return of those not taken. It is always advisable, however, to make a personal appeal to prospective customers.

It is impossible to go further into the question of retail embroidery shop and designing, on account of lack of space, but the student is entitled to write in for further information concerning this matter, for it is a pleasure for the VON Studio to help everyone make practical use of the knowledge she has acquired through this course.

LIST OF WOMEN'S AND HOUSEHOLD PUBLICATIONS WHICH BUY EMBROIDERY DESIGNS

CALIFORNIA

Apparel Gazette, 311 E. 4th Street, Los Angeles.

GEORGIA

Uncle Remus's Home Magazine, Atlanta.

ILLINOIS

Health and Happiness, 222 N. State Street, Chicago.

The Household Guest, 501 Plymouth Court, Chicago.

The Milliner, 215 South Market Street, Chicago.

The Women at Home, 222 North State Street, Chicago.

Woman's World, 107 Clinton Street, Chicago.

The Mother's Magazine, Elgin.

KANSAS

The Household, Topeka.

MAINE

American Woman, Augusta.

Needlecraft, Augusta.

MASSACHUSETTS

Modern Priscilla, 85 Broad Street, Boston.

Home Progress, 4 Park Street, Boston.

MINNESOTA

The Farmer's Wife, St. Paul.

The Woman's Home Weekly, 601 Second Ave., Minneapolis.

MISSOURI

The Home Friend Magazine, Kansas City.

NEW YORK

Dress, Garden City.

L'art de la Mode, 8 West 38th Street, New York.

American Dressmaker, 41 West 25th Street, New York.

Good Housekeeping Magazine, 381 Fourth Ave., New York.

Harper's Bazaar, Franklin Square, New York.

The Housewife, 30 Irving Place, New York.

The Delineator, Spring and Macdougall Streets, New York.

The Designer, Spring and Macdougall Streets, New York.

The Ladies' World, 251 Fourth Avenue, New York.

McCall's Magazine, 236 W. 37th Street, New York.

Modes and Fabrics, New York.

People's Home Journal, 23 City Hall Place, New York.

Pictorial Review, 222 West 39th Street, New York.

Toilettes, 221 Fourth Avenue, New York.

Vogue, 443 Fourth Avenue, New York.

Woman's Home Companion, 381 Fourth Avenue, New York.

The Woman's Magazine, 638 Broadway, New York.

OHIO

Today's Magazine, Canton.

PENNSYLVANIA

Ladies' Home Journal, Philadelphia.

TEXAS

Holland's Magazine, Dallas.

CANADA

House and Home, 347 Pender Street, West, Vancouver, B. C.

Canadian Home Journal, 59 John Street, Toronto, Ont.

Canadian Home Needlework, St. Johns, Quebec.

SYNDICATING YOUR DESIGNS

THE syndicating of embroidery designs is a very lucrative business, but unless the designer has sufficient capital to go into it in a business-like fashion, and furnish the plates, it will prove a disappointment.

Those who are interested in this method of disposing of designs should write to the VON Studio, which has prepared a special booklet on the subject.

However, if the student has not the funds to finance her own syndicating, she will find that there are a number of syndicates which handle this matter as a business, either paying a good price for the designs accepted or a royalty.

In some cases, by submitting neat designs done in India ink on bristol board, ready for the engraver's hands, the designer can secure a contract to supply designs for a year or longer periods.

In interesting syndicates in your work, it is necessary for the designer to offer it to one concern after another, until she finds recognition, and make a name for herself. Perseverance pays, remember, and a few rejections should not discourage.

Following are the syndicates which handle this sort of work:

International Syndicate, Baltimore, Md.

The World Color Printing Co., 714-16 Lucas Avenue,
St. Louis, Mo.

The Newspaper Enterprise Association, Chicago, Ill.

The Adams Newspaper Service, People's Gas Bldg.,
Chicago, Ill.

The Associated Newspapers, Singer Bldg., New York,
N. Y.

The Union Syndicate Service, 450 4th Avenue, New
York, N. Y.

The North American Syndicate, Philadelphia, Pa.

ONE IMPORTANT THING

THE secret of success in anything is to keep a fresh stock of "enthusiasm" on hand for everyday use. Without this, no matter how talented the designer may be, or how gifted with originality, she cannot attain the highest point of success; therefore, cultivate enthusiasm. This profession is worthy of enthusiasm, and it will reward the designer for the energy she has put into it.

Also remember that to be really successful, the designer must have, besides an ability for art-needlework designing, the ability to sell the output, and unless she is SURE that her designs are as good or better than those of another designer, she cannot impress their worth upon prospective customers.

This completes the VON course of lessons in applied embroidery designing. Facts which have never before been published are given in so simple a manner, and in such an originally arranged course of lessons that any one is able to succeed.

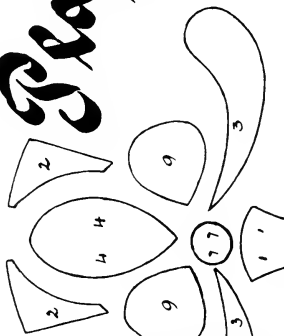
If there has been any part of these lessons which have not been comprehensive to the student, the VON Studio would like to take the matter up with her, to the end that it may be made clearer. Mr. von Horvath stands for progress and wants to assist every one of his students along the highway of success.

When additional information is desired, stamped envelope for reply must be enclosed with the inquiry.

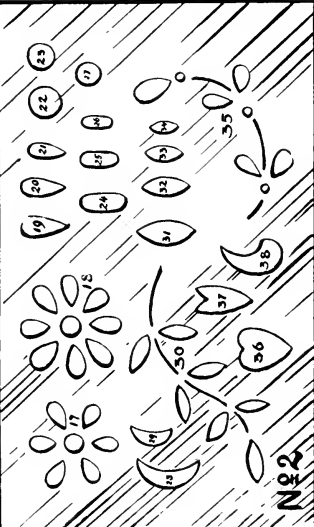
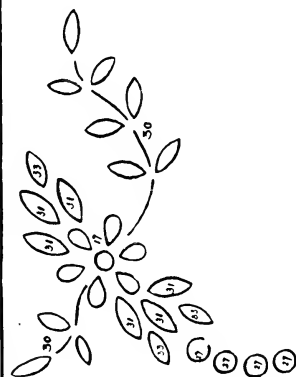
With the treasure of many years' experience on Mr. von Horvath's part, which are herewith given to the owner of this course, goes the best wishes of the VON Studio for your future success.

6

Plate 1, a.



№1



№2



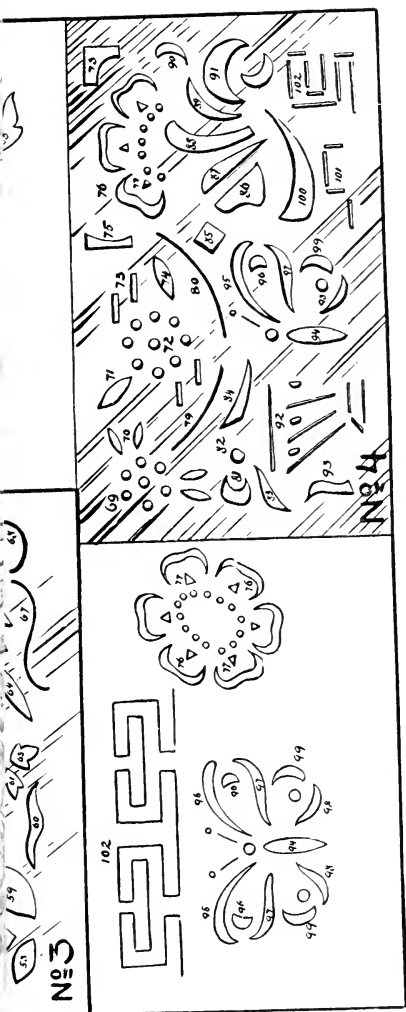
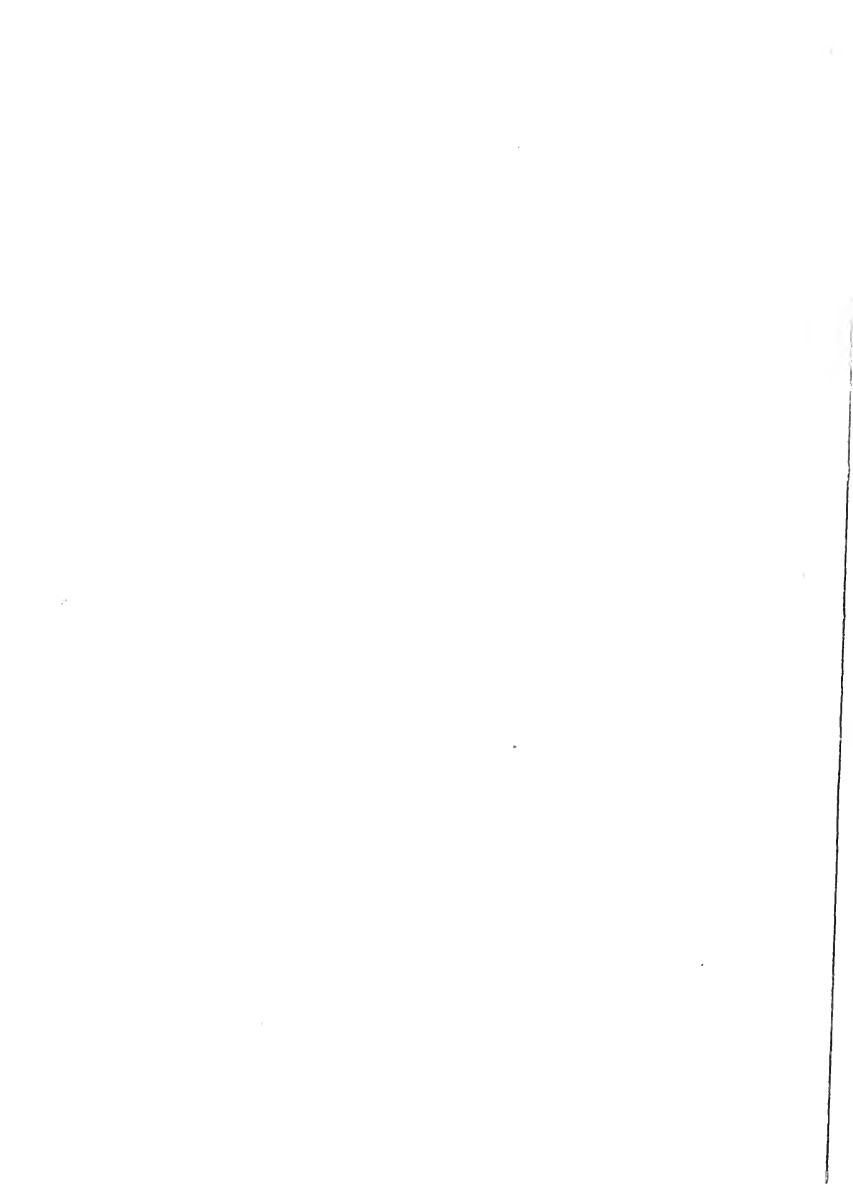


PLATE 1-A.

This plate illustrates the four motif plates with motifs and motif groups numbered in consecutive numbers. The designs beside each plate illustrate the use of the respective plates and, by distinguishing the motifs on the plates, of which these designs were composed, the student will gain an understanding of the use of the motifs.



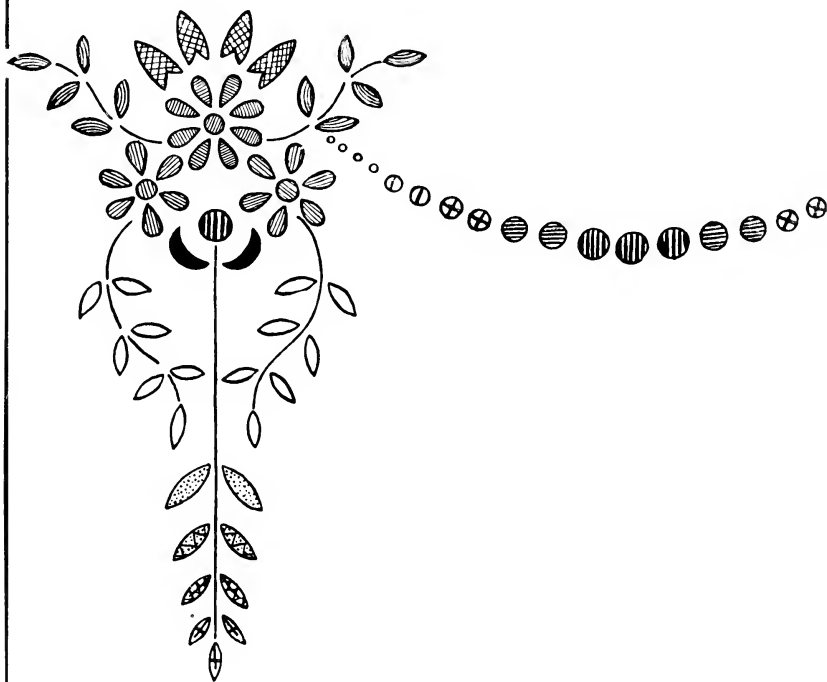


Plate 1. b.

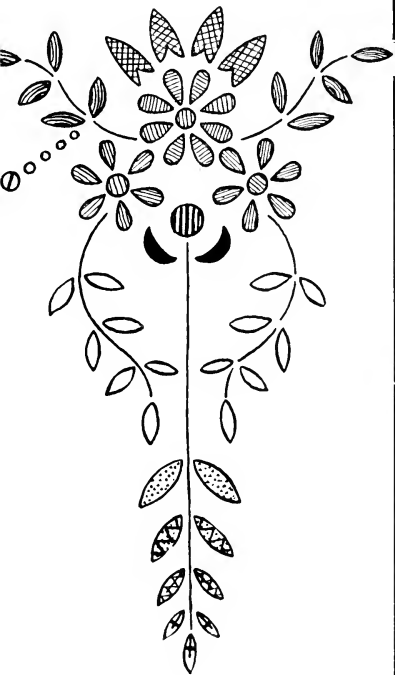
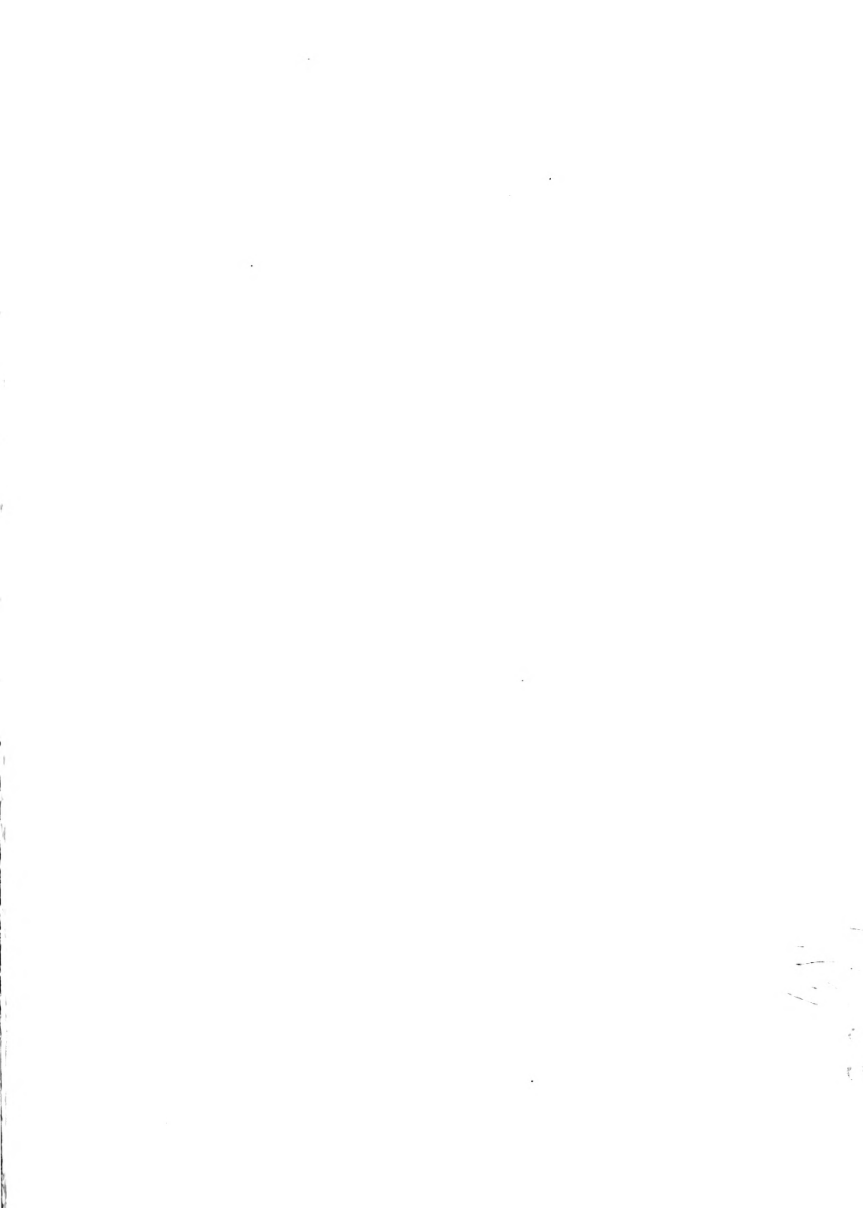


PLATE 1-B.

This plate is designed to make the student better acquainted with the use of the motifs and it serves as a test for the instructor in finding the student's power of observation.



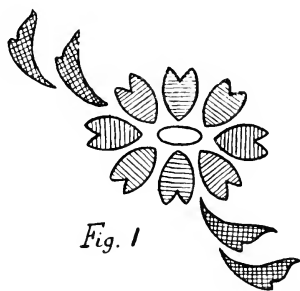


Fig. 1



Fig. 1

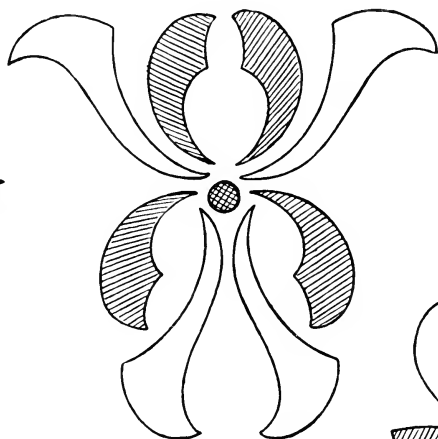


Fig. 2



Fig. 4

Plate 2.

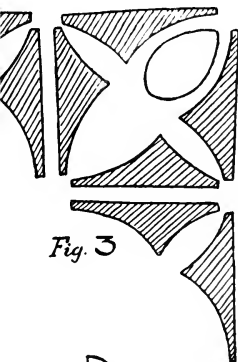


Fig. 3



Fig. 2



PLATE 2.

This plate illustrates the method of repeating or reversing of the motifs, produces design parts, in a way, almost mechanically, on account of the harmony which is produced by the correct use of the motifs.

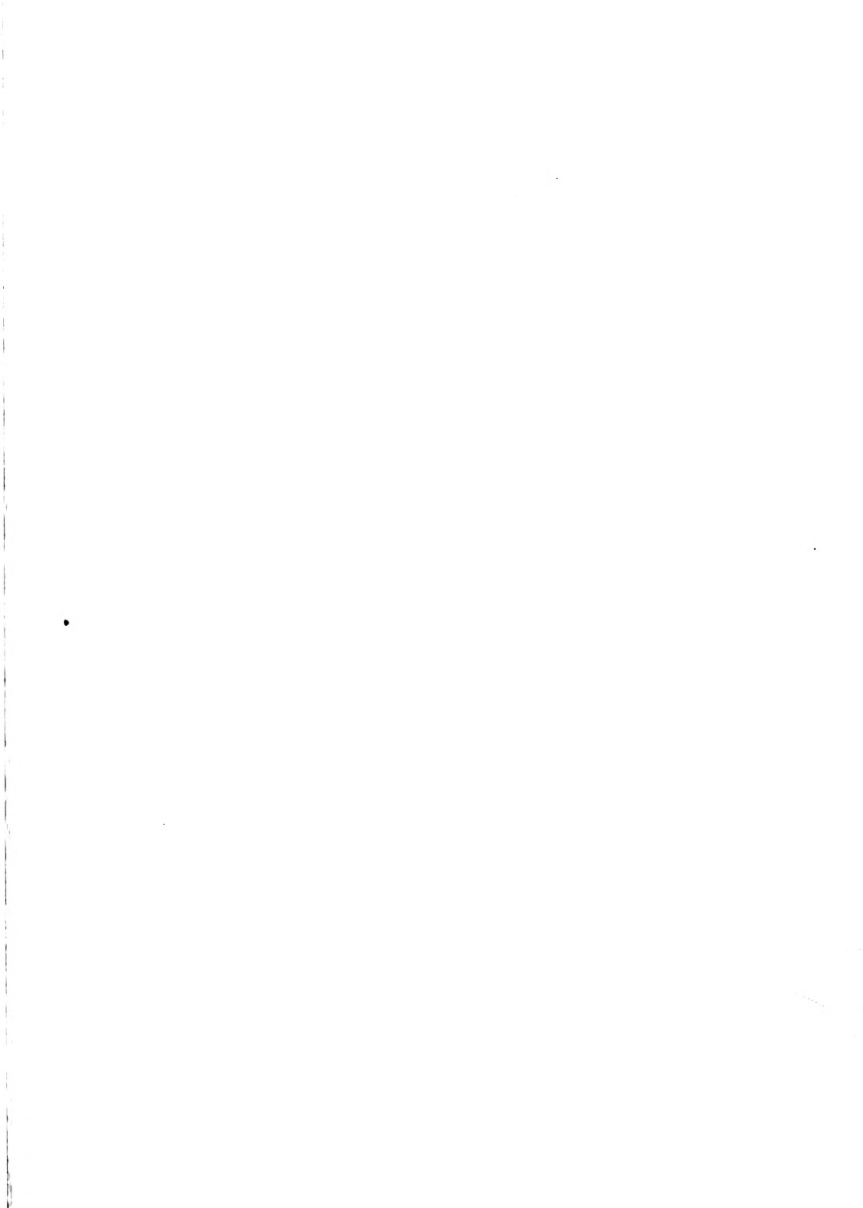




FIG. 1

Plate 3.

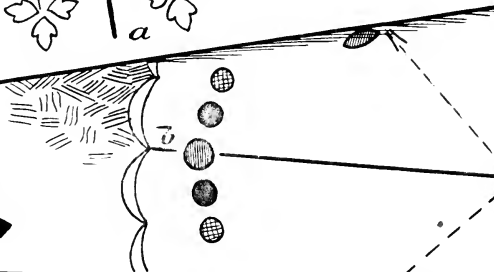


FIG. 2



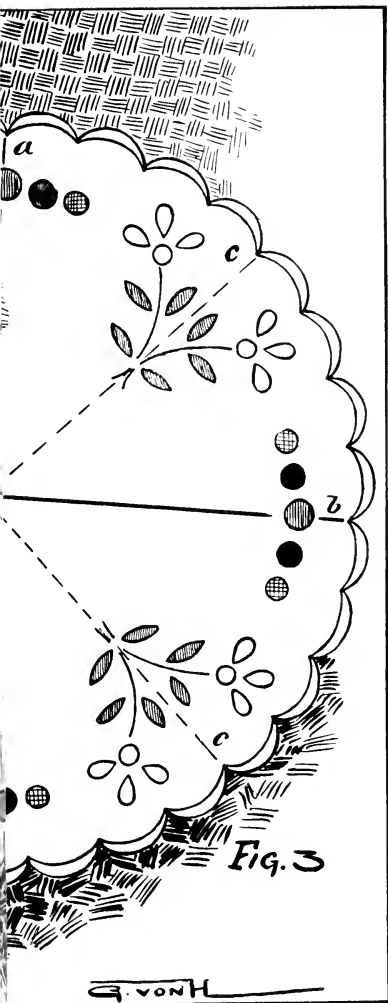


PLATE 3.

This plate illustrates the rules of harmonious division.

Figure 1, single parallel.

Figure 2, freely balanced.

Figure 3, central division.

11/163
47

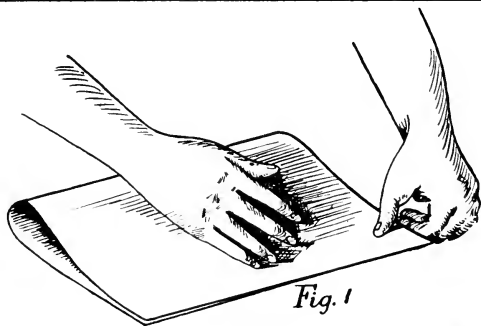


Fig. 1

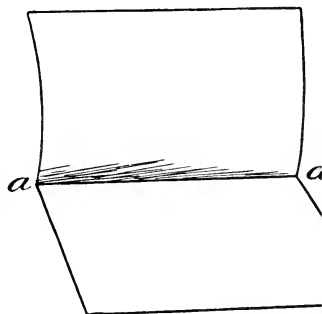


Fig. 2.

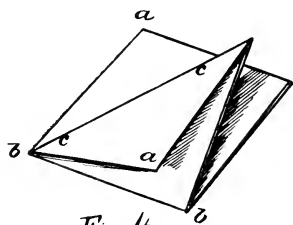


Fig. 4

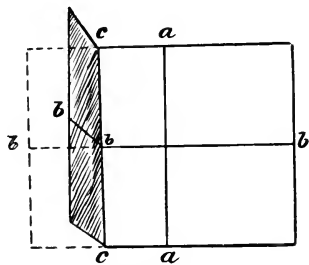


Fig. 5

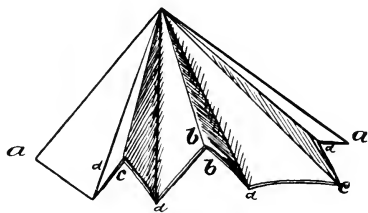


Fig. 7

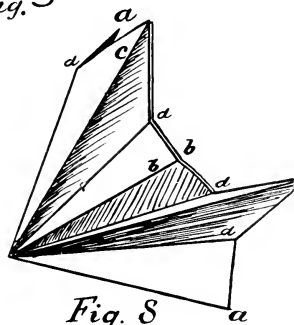


Fig. 8

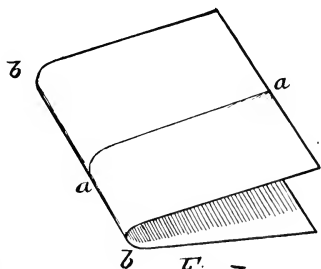


Fig. 3

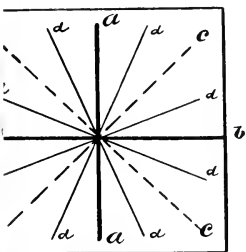


Fig. 6

PLATE 4. THE FOLDING METHOD.

Figures 1 and 2, first fold, called a-a crease.

Figure 3, the b-b crease.

Figure 4, the c-c crease in central.

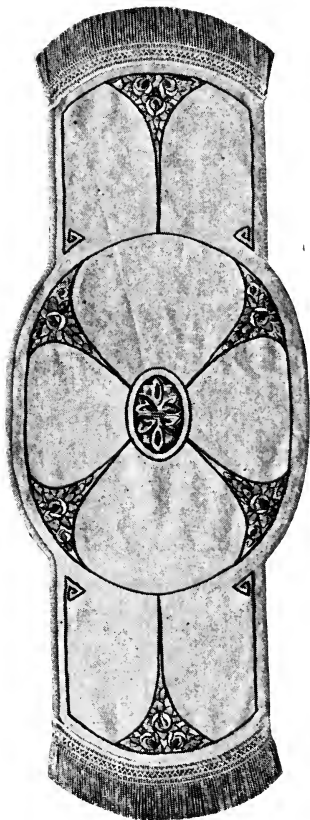
Figure 5, the c-c crease in parallel folding.

Figure 6 shows the fact that the a-a and b-b are single folds. c-c is a double fold and d-d quadruple folds.

Figures 7 and 8 fully explain the folding.

Plate 4.

171903
VI



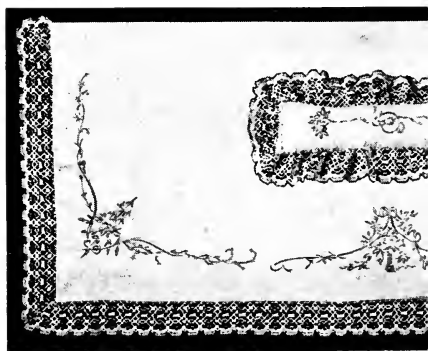
6. Triple Combination



3. Irregular



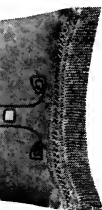
5. Circular and



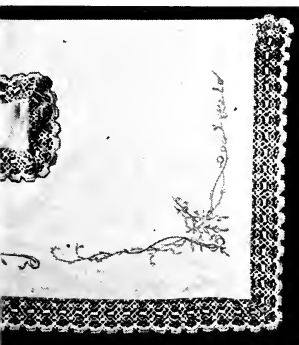
4. Irregular and Paral



2. Central Reverse



el



combined



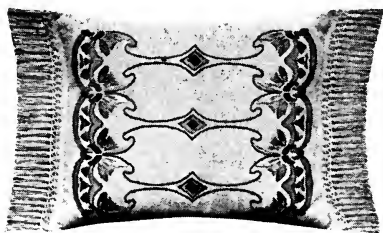
1. Single and Double Parallel Reverse

Plate 5

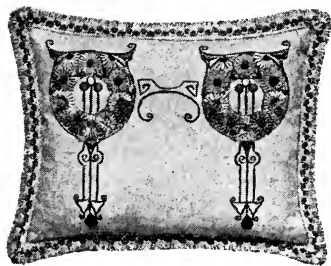
1750
LVI



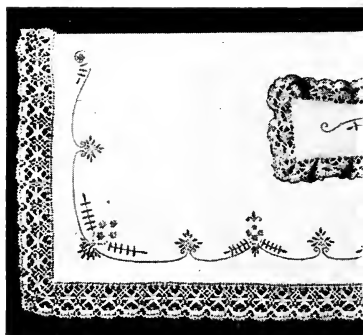
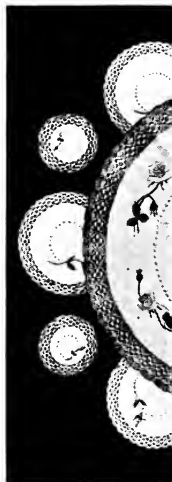
Arts and Crafts Style



Mission Style



Mille-Fleur Style



Fre

Pla



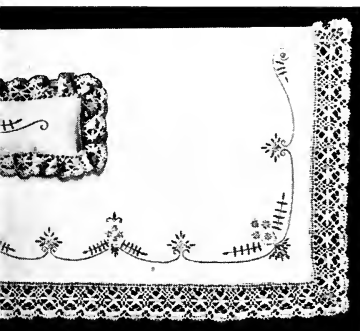
Floral Style



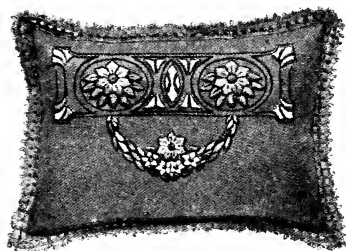
Conventionalized Floral Style



Wallachian Style



Knots



Combination Arts and Crafts and Floral

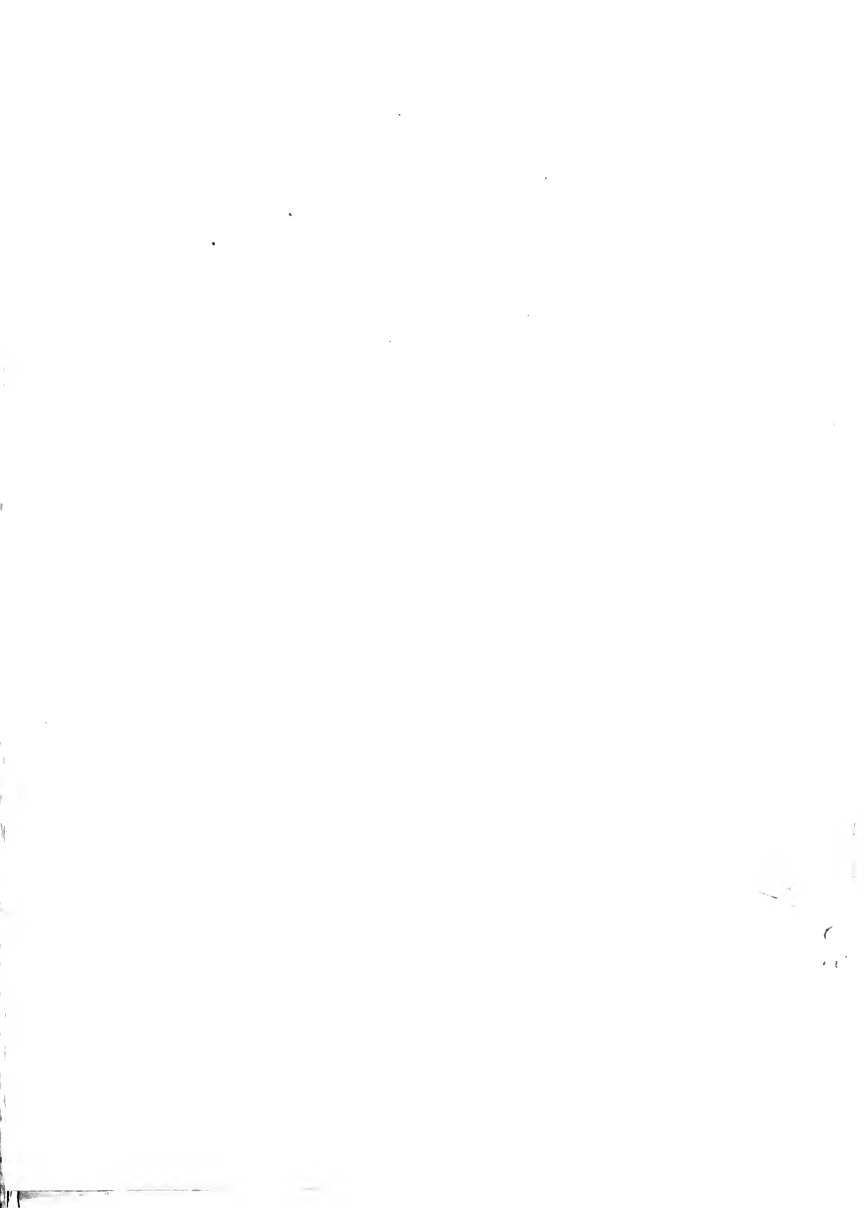


Fig. 1.

Fig. 4.

Fig. 2.





PLATE 7.

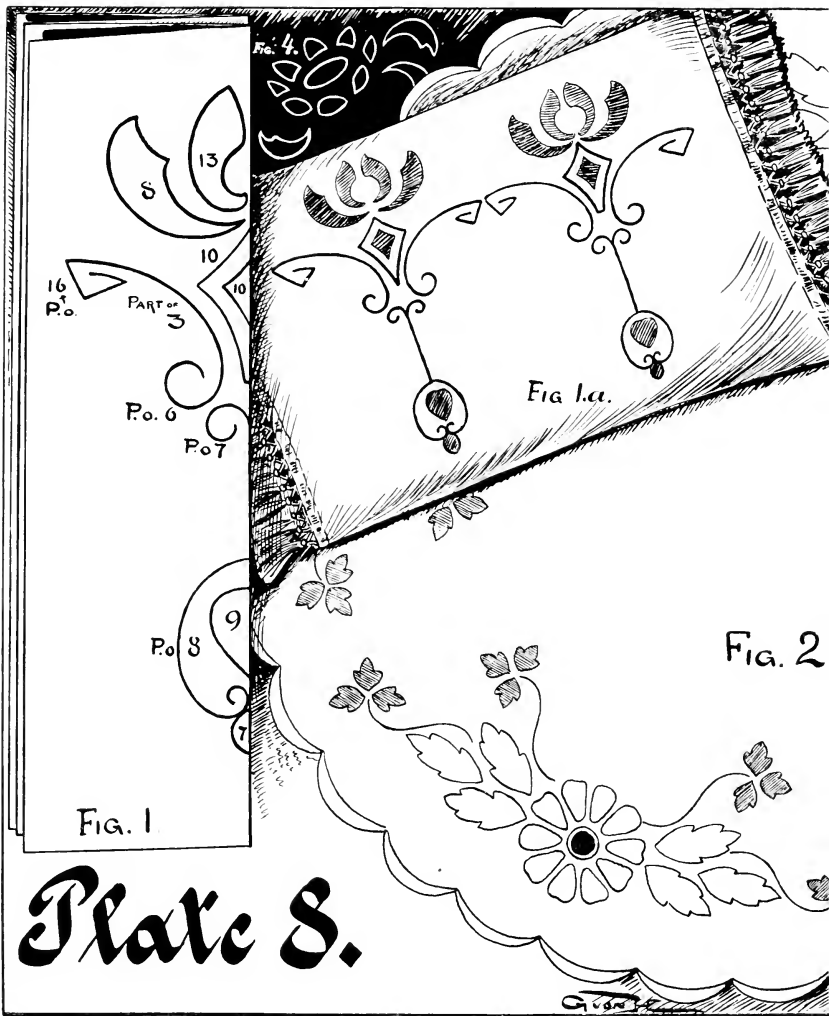
Illustrates in Figure 1 a correct eye-let centerpiece in simple design. The single reverse method was used.

Figure 2. Illustrates an oval in French embroidery. Double central reverse.

Figure 3. Illustrates punch work design.

Figure 4. Illustrates a net insertion design.

TT753
1/1



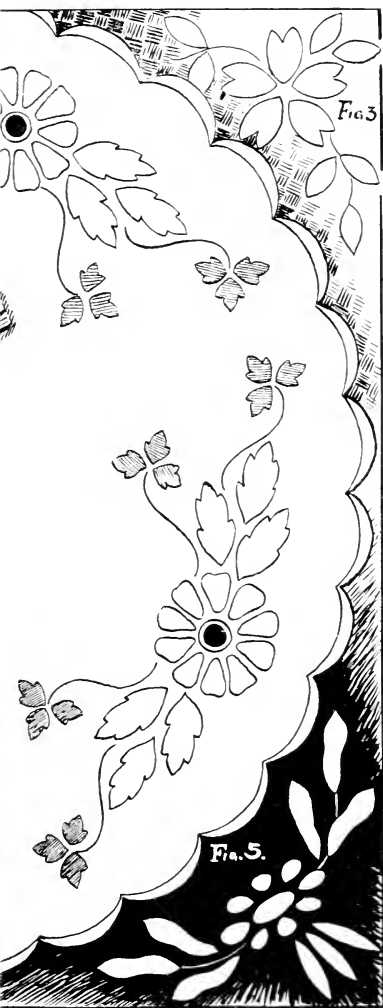


PLATE 8.

Figure 1. Illustrates the folding method for double tracing a design. The numbers indicate motif numbers.

Figure 1-a is the finished result.

Figure 2. Illustrates a floral centerpiece designed with the quadruple reverse method.

Figures 3, 4 and 5. Show grouped motifs and teach the way to obtain good effects.

1/1/23
LA



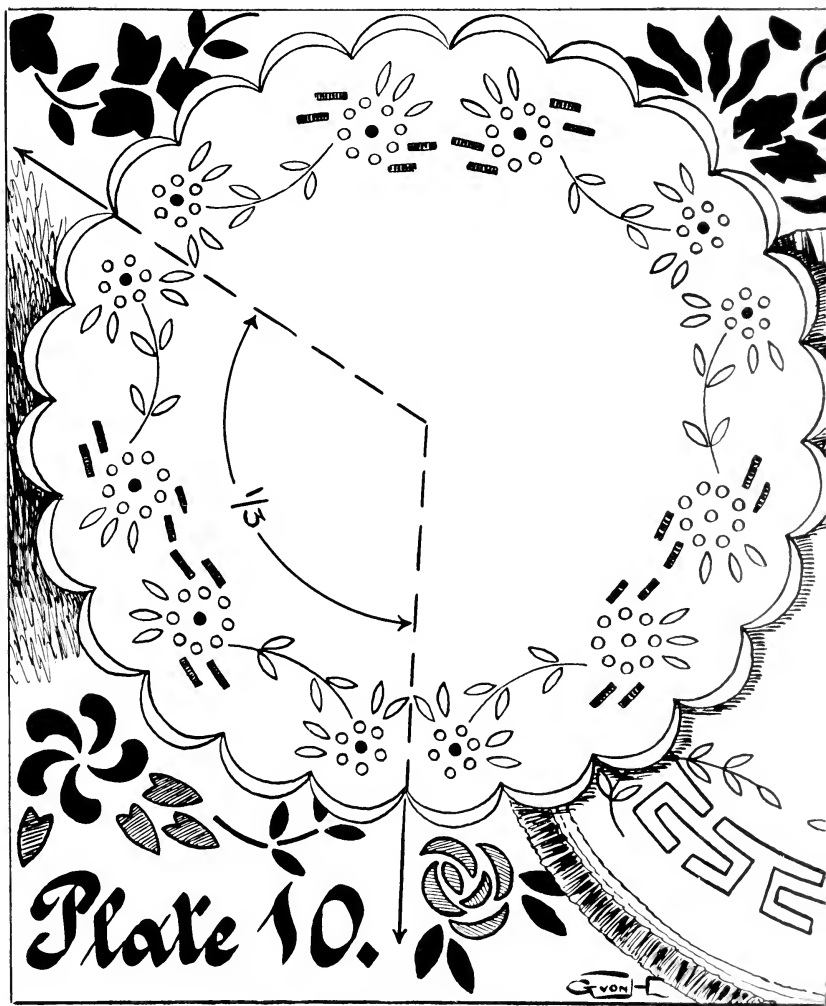
PLATE 9.

No. 1. Examples of irregular forms such as cuffs and collars. Study the method of handling these closely.

No. 2. Example of a bib.

No. 3. An irregular buffet cloth.

The other details on this plate are suggestions as to the use of the motif plates.



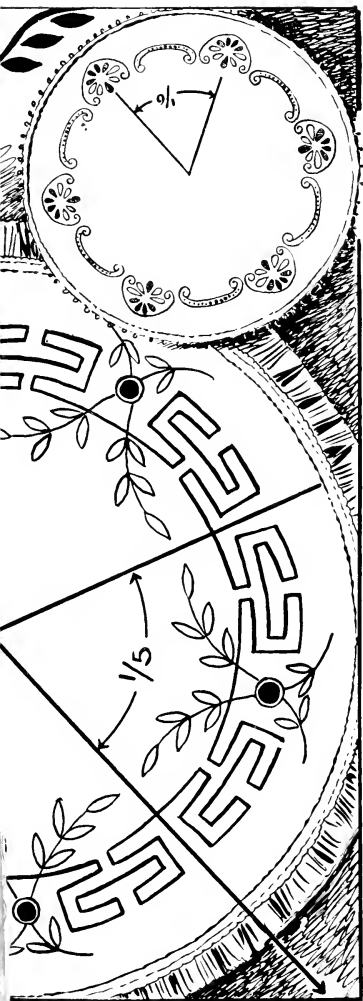


PLATE 10.

This plate shows the one-third, the one-fifth and the one-sixth division. The angles from this plate can be carried over on cardboard and used as tools in the future to divide round articles into three, five and six equal parts.

The other details show the grouping of motifs.

V.1

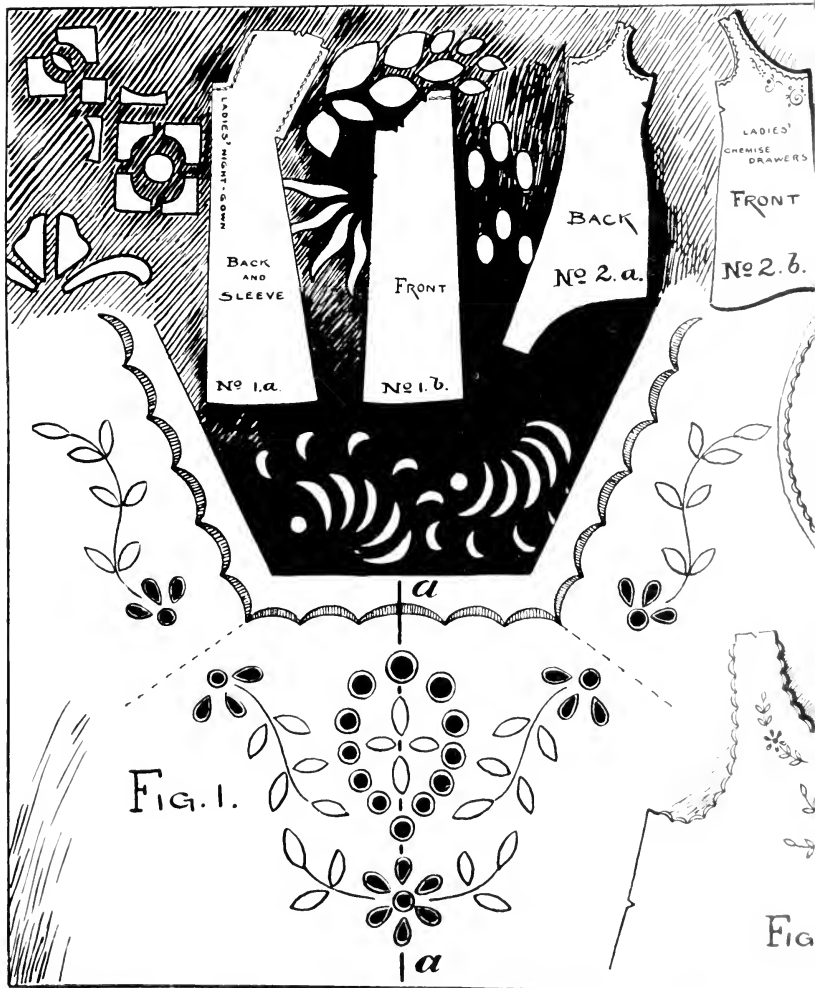


Plate 11.

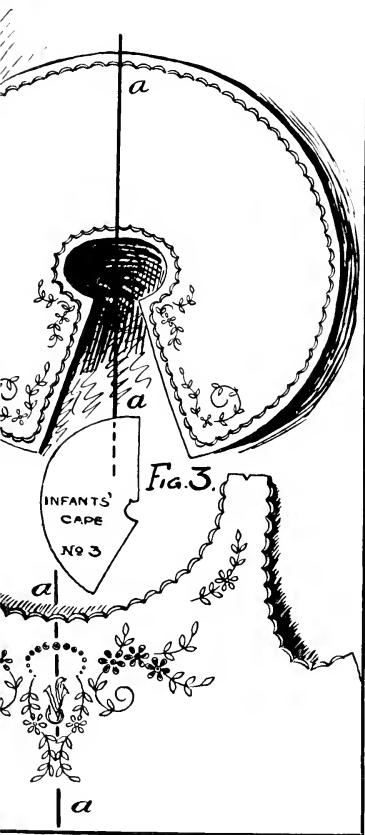


PLATE 11.

Illustrates the ways to design for lingerie.

Figure 1 gives details for a gown showing form of cutting pattern in 1-a and 1-b.

Figure 2. A chemise drawer; 2-a and 2-b shows the cutting pattern.

Figure 3. Infant's cape.

The other details on this plate show other arrangements of the motifs.

LIBRARY OF CONGRESS



0 007 751 388 7